IN THIS ISSUE: **"RITORNELLANDO": A FOREIGN FANTASY (Part II) .... By Lou Singando**

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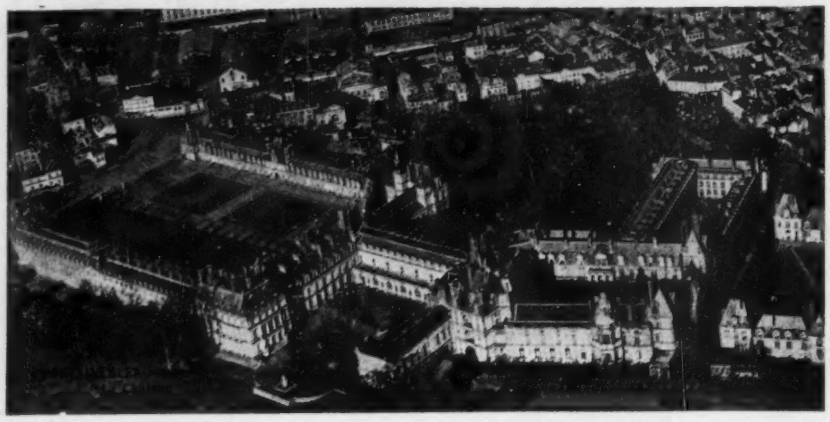
Photo by Alfredo Valente

GLADYS SWARTHOUT

Mezzo-Soprano of the Metropolitan Opera

LILY PONS and LAURITZ MELCHIOR
of the Metropolitan Opera, turn "acrobatic." Here they are as they appeared in their skit at the farewell party for Gatti-Casazza at the Metropolitan Opera House, March 31.

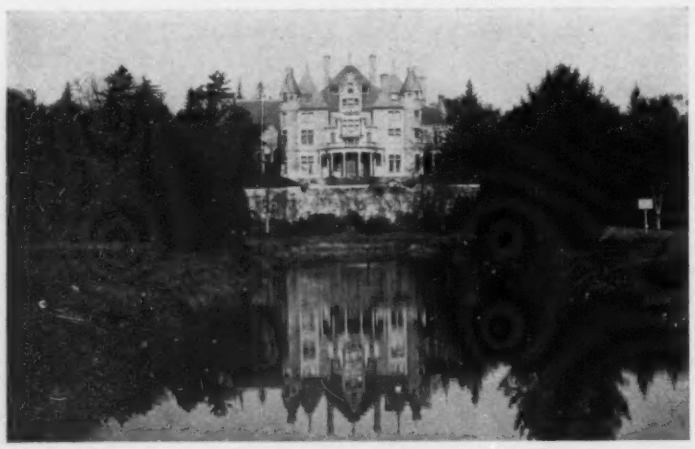


AERIAL VIEW OF THE FONTAINEBLEAU PALACE,
Fontainebleau, France, which houses the American Schools of Music and Fine Arts of the Fontainebleau School of Music.

PHILIP F. IENNI with GIULIO GATTI-CASAZZA.
Mr. Ienni this season brought the Metropolitan Opera to Newark, N. J., for two performances, the first on January 29, sponsored by L. Bamberger Co., the other on March 28. The January occasion brought La Boheme, with Bori, Martini, and others; in March the performance was Lucia di Lammermoor, with Pons, Martinelli and Bonelli. Mr. Ienni has been promoting music events in New Jersey, Pennsylvania and Connecticut for eighteen years. In 1932 he directed a series of popular-priced opera at Bryant Park, New York. Mr. Ienni's plans for the coming summer include the presentation at summer resorts of open-air opera and concert series from July to September.
(Photo by Drew B. Peters Studio.)

EUGENE GOOSSENS,
conductor of the Cincinnati Symphony Orchestra, presented the world première of a new piano work by Josef Marx, Austrian composer, on April 5 and 6, with Walter Gieseking as soloist. The composition is called Castelli Romani and subtitled Three Pieces for Piano and Orchestra—Hadrian's Villa, Tusculum and Frascati. At these concerts, too, Mr. Goossens commemorated the 250th anniversary of the birth of Johann Sebastian Bach by conducting his Brandenburg concerto No. 5 for string and wind instruments. The Cincinnati May Festival, under the direction of Mr. Goossens, extends from May 21 to May 25. Soloists are Helen Jepson, Rose Bampton, Frederick Jagel and Richard Bonelli and there are large local choruses, including a children's group.

LILY PONS, GLADYS SWARTHOUT and HELEN JEPSON
singing Minnie the Moocher at the Operatic Surprise Party, given March 31, in honor of Gatti-Casazza's farewell to the Metropolitan Opera. (Keystone View Co.)



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Graener's Prince of Homburg Produced by Berlin Opera

Strauss, Boehm and Fiedler Preside over Berlin Orchestras—Cebotari Acclaimed—Kulenkampff Restores Mendelssohn Concerto to Favor

By HANS L. HENIOT

BERLIN.—The Staatsoper's world première of The Prince of Homburg, opera by Graener—incidentally his 100th opus—was given a cordial recepton by the large and distinguished audience that heard it. At the end, the composer was prevailed upon to share the applause with Robert Heger, conductor, and the singers.

The Staatsoper went to great pains in the staging of The Prince of Homburg, one of Benno V. Arents' finest achievements, being a beautifully depicted *Lustgarten* in front of an ancient castle.

Max Lorenz, as the Prince, delivered singing of such high quality, he made himself the centre of the performance. Jaro Prohaska's portrayal of the Kurfürst was strikingly rugged—finely poised in points of vocal and histrionic artistry. Rudolf Bockelmann, as Kottwitz, an old war veteran, made a gripping figure. The cast, splendid throughout, also included Tanis Lemnitz, a Natalie of lustrous voice and maidenly charm, and Walter Grossmann as Hohenzollern.

THE SCORE

Graener in writing this score allowed himself to be guided by the dictates of the Kleist drama as far as that was possible. All superfluous dialogue has been eliminated and the plot (which takes up four acts, divided into nine scenes) considerably condensed in its workings. The composer realized that, for so imaginative a figure as the Prince to become the focal point of an essay in the unreal world of opera, would depend upon a liberal indulgence in heroic extravaganza. The moments of deepest content and artistic merit are those of lyric character. As an opera composer, however, Graener is superficial—he illustrates dramatic development in a manner too theatrical. His battlefield scenes, to illustrate the remark, rely on percussion for their effect, and this, along with the paucity of their musical thought, makes them appear doubly feeble. The Kurfürst's prayer, after the victorious battle, and the rescue of the same gentleman, are scenes which further make the composer's poverty of invention felt. Among impressive episodes might be mentioned the prison scene where the lovers (Natalie and the Prince) create poignant feeling; a telling soldier's chorus, on the Kottwitz March; and a mildly impressive Trauermarsch towards the close of the opera.

VERDI RE-TRIUMPHS

Sicilian Vespers, by Verdi, is grand opera with a capital "G." As such it was last season rated the Staatsoper's biggest box-office attraction, and that theatre's recent performance of the work, under the direction of Alfred Schmidt, was one of blazing sweep. If song was wanted—and it certainly was, else why the packed house, and the great enthusiasm?—the audience got it. Opulent, eloquent, ravishing song, from Helge Roswaenge (Arrigo), Heinrich Schlusnus (Monforte), Anny Konetzni (Princess), and Tegetthoff, Helgers and Fleisher in lesser parts.

STRAUSS CONDUCTS

The fourth concert at the Staatsoper was under Richard Strauss. When Strauss conducts his own works, one comes to a full realization of the richness of color that lies in the tonal palette of his masterpieces, while as regards his art of conducting, greater economy of movement cannot be imagined. One admired his dynamic shadings and the disciplined control even in moments of ecstatic surge. The bewitching lilt imparted to the *waltzlied* in Zarathustra, aside from its transparent reading, was of interest if for no other reason than to show Strauss' enthusiasm for his own music, to which he imparted glow and sparkle, but which he failed to infuse into such works as the Pastorale. Viorica Ursuleac sang out of the fullness of her rich soprano, and was accordingly awarded acclaim by both the audience and the composer. Her numbers were the Freihild aria from Strauss' first opera, Guntram, and two Strauss Lieder, Befreit and Frühlingsfeier.

BOEHM IMPRESSES

Under the auspices of the National Socialistic Kultur-Gemeinde, Karl Boehm, general music director of the Dresden Opera, made his first appearance in Berlin as symphonic conductor. He revealed himself, from first to last, a leader of compelling personality. His Mozart was refreshingly youthful. He has rare feeling for the expression of Mozartian melody, and at the same time he does certain moments brilliantly, he avoids turning them into mere fireworks. His Brahms first symphony had bigness of line, and for once the *andante* was played like an *andante* and not an *adagio*. Partaking in the immense success of the evening was Maria Cebotari, possessor of a beautiful, light, flexible voice, musicianship and technic, and who sang the Martern aria, from The Elopement from the Seraglio, by Mozart, with such perfection that the listeners simply would not stop shouting for an encore, although they knew full well that none would be permitted.

FIEDLER ACTIVE

Max Fiedler at the age of seventy-five wields an energetic baton. The vitality and freshness he brought to his reading of the Clock Symphony, by Haydn, would win entire admiration—had one not heard Toscanini do the same piece. Fiedler knows no romantic caressing of the classics, and Brahms' fifth was direct and clean, had little finesse, and at times was unbelievably callous. Fiedler was at his best in the Haydn-Brams Variations, the interpretation taking on a special interest thanks to Fiedler's association with the master.

Georg Kulenkampff appeared in Mendelssohn's violin concerto, which outlawed work he could obtain permission to perform only by reason of his membership in the Reichsmusikkammer. A reading of outstanding quality was tendered. The clarity of the last movement, played without a trace of restlessness, brought down the house, and the success with which the concerto was received not only did much to allay fears which might have been entertained about its performance on this occasion, but seemed to augur a certain measure of approval for future Mendelssohn.

Weingartner Leads Novelties For Vienna Operatic Public

Presents Ravel and Moussorgsky Works—Guest Artists, New Opuses, Orchestral Concerts, American Music, Rachmaninoff, Beer, and Other Virtuosos Win Applause in Austrian Capital

By PAUL A. PISK

VIENNA.—Since his return to the directorship of the Vienna Opera, Felix Weingartner has introduced two novelties to Vienna music-lovers: Ravel's L'Heure Espagnole, and Moussorgsky's comic opera, The Fair of Sorotschintsi.

Excepting a students' production at the conservatory, Ravel's sprightly tidbit had not been heard in these parts. It was therefore a première at the Opera and its success was largely due to the splendid work of Alfred Jerger (Ramiro) Mme. Bokor (Conception) Kullmann (Maikl) and Norbert.

The second première was Moussorgsky's The Fair of Sorotschintsi, orchestrated and finished by Nicolas Tcherepnine. Unlike most composers who undertake to "complete" another's work, Tcherepnine used only Moussorgsky's music, skillfully employing excerpts from A Night on Bald Mountain and the forgotten opera Salammbo. The result was brilliant, and under Weingartner's spirited guidance The Fair was given a colorful, atmospheric performance. Rosette Anday and Alfred Jerger were the principal protagonists, silhouetted against a stageful of dazzling Russian pageantry.

GUEST ARTISTS

Anny Konetzni, recently returned from America, won remarkable successes in Tristan and Isolde and Fidelio. Both the beauty of her voice and her acting were impressive. Kerstin Thorborg, Swedish contralto, who has signed a three-year contract at the Vienna Opera, also scored in performances of Tristan and as Amneris in Aida, both notable for her expressive dramatization.

THE CHANGING YEAR

Thanks to the efforts of Oswald Kabasta, conductor of the Konzerthaus Society, the Wiener Singakademie, the Teacher's A Cappella Chorus, the Vienna Boy Choir, and soloists Erika Rokyta and Alexander Sved, Vienna has made the acquaintance of Hermann Reutter's new oratorio The Great Calendar. Based on texts concerning the four seasons, the work showed stylistic taste and fine lyrical and choral writing. Despite occasional monotony, the oratorio was an interesting and valuable experience, Reutter's conception of musical good weather being along lines with which it is easy to agree.

ORCHESTRAL CONCERTS

The Philharmonic recently celebrated composer Franz Schmidt's sixtieth birthday in a concert conducted by the Austrian master. Schmidt's fourth symphony and a new piano concerto (written for Paul Wittgenstein, left-handed pianist, who performed the interesting opus) were featured.

(*Continued on page 22*)

Orchestras in Frankfort Gain Through Merger

High Grade Programs and Soloists Applauded—Opera Maintains Notable Standards—Music for the Masses Made a Reality

By HERMANN LISMANN

FRANKFORT.—The economic crisis of the past two years led to the fusion of Frankfort's two orchestras, the Opera Orchestra and the Orchesterverein. Now working as one, instead of as competitors, the amalgamation has resulted in a more efficient meeting of the city's musical needs. The conductors of this municipal organization are Kapellmeisters Rossband and Jochum and, as in former seasons, classical and modern music is cultivated and prominent soloists engaged. This season Cassado, Elisabeth Schumann, Maria Müller, Edwin Fischer, Gieseking, Hoehn, Szantgyörgyi, and many others have been heard. Reger is being done more frequently than hitherto, and outstanding modern works presented this season were Variations on a Folk-Song, by G. Müller (born 1914) and Invention for string orchestra, by E. Schiffmann (born 1901).

OPERA DOES GOOD WORK

The Frankfort Opera, which has done so much in the creation of modern stage productions (it was here that American composer George Antheil's Transatlantic had its world première) sees itself obliged to stick to the standard repertoire this year and not attempt anything which might entail risk and loss.

SLY A NOVELTY

Conditions did not, however, prevent the management from giving us Sly, by the German-Italian composer Wolf-Ferrari, and which had its world première at Dresden six years ago. Sly, with its vivid instrumentation, lyricism, humor, dramatic tensity and human quality, is too well known to require recounting at this time. Suffice it to say that it was beautifully mounted and that the public received it with warm applause. Those responsible for the good job were Walter Felsenstein (stage manager), L. Sievert (scenic artist), Karl Zwissler (conductor), John Gläser (Sly), Elsa Kment (Doll) and Herbert Hesse (Count).

VARIOUS CONCERTS

Chamber music, which has a large following here, was catered to by the Frankfort Lenzenski Quartet (this, it will be re-

(*Continued on page 22*)

Egyptian Cities Show Interest In the Music of Other Lands

Many Difficulties to Overcome—Improvement in Concert Level Noticed—Brailowsky, Milstein and Thibaud Score—Orchestra Organized

By GERHARD WILLNER

CAIRO, EGYPT.—One cannot refer to concerts in Egypt without considering the conditions, difficulties and problems under which musical life in this country is carried on.

A characteristic feature of modern Egypt is the large number of different nationalities among its inhabitants. The European colonies live separated one from the other, in only slight social contact. Consequently all true Europeans in Egypt have in a marked degree kept the habits and customs of their homeland, and it is interesting to observe that the musical tastes of the French, German and Italian colonies are nearly as different as those of the same nationals in Europe.

The one point however, on which practically all Europeans resident here are united is their dislike for Arabic music—Westerners find it a long and tedious process to acquire a real understanding of Eastern art and it is safe to say that the greater part of the Arabic population, in turn finds European music equally as distasteful or even absolutely uninteresting. Arabic people are seldom seen at European concerts in Cairo or Alexandria, and our audiences consist almost entirely of Europeans and those Egyptians (if they are at all versed in music) who have been educated under Western influence. In addition to which, and due to climatic reasons easy to understand, the season is very short.

The foregoing are some of the conditions and major difficulties which the Société des Concerts d'Egypte in Alexandria (the president, M. Tuby, is an excellent pianist and gifted composer) and the Société de Musique d'Egypte in Cairo (president, Mahmoud Bey Khallil) have to face; but in spite of these handicaps, concert life in Egypt and interest in concerts on the part of the European population are steadily growing. As European influence is more pronounced in Alexandria than in Cairo, it is only natural that the former should be the leader in the support of musical manifestations.

CONCERT COURSES SPONSORED

Music-lovers in Cairo and Alexandria can hear six subscription concerts each season, artists usually being engaged to appear in the two cities and often giving the same programs in both. The selection of artists depends on the societies' committees, but these never influence an artist's choice of program.

(*Continued on page 6*)

"RITORNELLANDO:" A FOREIGN FANTASY

PART II

By LOU SINGANDO

Cartoons by Giulio Harnisch

WE SAID not a word to our colleagues as to how we planned to spend the six hours which we had at our disposal. We dispersed, all going apparently in different directions. As a matter of fact, we had no plans, not feeling at all inclined to do anything in the nature of sightseeing. We simply strolled about, allowing our fancy to lead us through the familiar, although remarkably renovated and cleaned-up thoroughfares.

We walked until our tired feet could no longer propel us, finally giving in to the blandishments of a genial-looking driver. We mounted his rickety *carozzella* and went jogging aimlessly along, filled with wonderment at the horse sense or technic which enables a four-footed animal to navigate through the tortuous streets without stepping on the toes of the people, a thing that we had not succeeded in doing when our own two feet were on the sidewalkless streets.

As dusk turned to dark we marvelled still more at the safe progress of our shaky vehicle, wondering whether the horse led the driver or the driver, the horse. The carriage somehow pushed ahead, finding its way by its two dim candle-head lights, the horse's tail shooing the passersby.

We were left, by our *simpatico* driver, in restful silence, to contemplate the beauties of night falling on the bay, and were watching the stars appear one by one when our reverie was interrupted by a most unmusical voice asking in broken English, "You not tourist, no? You not business man, no? You artist—you maka de music, mebbe?"

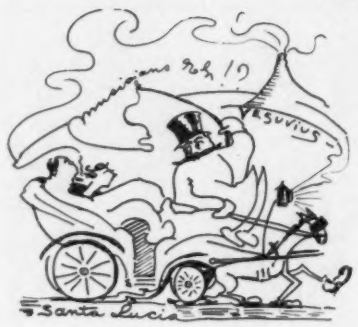
This avalanche of interrogations came from our hitherto silent driver.

When we asked what made him think we were not any of the things he had said we were not, and why especially he took us for musicians, he replied: "Oh, I know, my ooncle he musica, he acta lika you; he no aska questions, he lika be quiet, he play troompeta in San Carlo Opera. I taka you nice place for dinner, Aunt Teresa Santa Lucia."

Before we could protest that we were not hungry and didn't want to dine, we had already stopped in front of the beautiful terrace restaurant facing the bay of Naples in the section called Santa Lucia, and there, lo and behold, were our colleagues from the boat! They had somehow met or struck up an acquaintance with the members of *La bottega dei quattro.*

THREE MUSKETEERS OR FOUR

And as the Three Musketeers were four, so the four of the *Bottega dei quattro* are five, it seems; namely, Libero Bovio, poet and lyricist who for thirty years has set to verses the emotions of the Neapolitan populace; Ernesto Tagliaferri, Gaetano Lama, Nicola Valenti, who have supplied the musical settings of many of these lyrics; the last but not least being the fifth collaborator, C. A. Bixio, who is perhaps the most active in promoting the annual feast of the populace and religious rite given at Piedigrotta. These tireless ones turn out music such as the ever-popular Santa Lucia songs that have longer lives, if not greater merit, than the output of our own Tin Pan Alley.



Arriving in the midst of this jolly gathering we were invited to join them at their table, which we did, and soon we found that we had joined them in their songs, and would have forgotten that we had any other mission had not our faithful cab driver reminded us that we had just ten minutes to get back to our boat.

We scrambled up into the *carozzella*, and went joggling back to the pier, embracing our friend the cab driver in our happy enthusiasm as we bade him *a rivederci*. . . . A song in our hearts as strolling the deck we watched the lights of the bay recede, growing dimmer and dimmer as our ship makes its way to Genoa.

MINOR CUSTOM MODULATIONS

At Genoa we are detained only a few minutes by the brief and courteous *costom* inspection and waste no time in finding our train together with one of our colleagues of the ship who travels with us along the Riviera as far as Viareggio where our ways part, he going to the Bagni di Lucca, past the Torre del Lago where Puccini sought seclusion, we going on instead in the direction of the white-capped mountains of Serravezza where Michel Angelo chose his marble in preference to the nearby Carrara.

We are met at the train by a faithful servitor of the household, who gathers up our luggage and numerous belongings, which he hurriedly places in the awaiting nearby trolley car. With one foot on the step of the trolley and one on *terra firma*, we discover that we have only our letter of credit and traveler's checks, which we realize could hardly be changed by even the most obliging of street-car conductors.

We are just about to drag out all our bags again when it occurs to me to ask the cost of the fare. We find that it is such a small sum that by borrowing a few *centesimi* from the obliging and sympathizing passengers and a few from our good servitor, we are able to make up the amount and so ride democratically to the Villa at the Forte dei Marmi, which takes about twenty minutes in this pleasant little Toonerville trolley.

On arriving at our destination we find a lovely mellowed house rambling in a delightfully casual way, annexed on one side, for more spacious living quarters, to a terrace that gives a view of the mountains, although the house is just a few feet from the long smooth beach. This combination of mountains, Mediterranean, pine woods, all within walking distance of each other, was a continuous temptation to leave our many tasks of putting the house and grounds in order, which occupation filled most of our days.

With the help of every workman in the place, from tinsmith to decorator, we applied ourselves to the making of a fitting setting and background for the lovely furniture and the small but choice collection of original paintings, works of the artist who had spent most of his life there.

DISCOVERIES

An American, born in Philadelphia, had won a scholarship as a young man, which took him to Italy. There he married and never returned to the land of his birth but lived, worked and died in this lovely place. His paintings, though not numerous, reveal an interesting development of the artist's style in his evolution from sculptor to painter. His manner finally resolved itself into a highly original technic, fitting itself to the classic and primitive subjects which he depicted and which stamped his work as that of a highly original and creative spirit—a painter whom we can be proud to list among the great American artists of our generation. These pictures, which were scattered about throughout the villa, we gathered together and hung in the large hall, a room of spacious and beautiful proportions which we converted into a memorial gallery and music room.

PLANNING AN ARTISTIC HAVEN

It is the plan to keep this gallery open to the public so that traveling Americans will be afforded the opportunity to see the artist's work. This artist, whose name we will not divulge until our project is more fully under way, was, as so many artists, not only a sculptor and painter but also a musician, and it was his dream to create a centre for composers, musicians and painters in this place that he so dearly loved. It is with the idea of carrying out this dream and making it a reality that we set to work.

Much had been achieved before we left our task. But much remains to be accomplished in the way of financing; there is the matter of creating a fund to be used for running expenses. The plan is to offer a haven to artists and musicians who cannot always afford the surroundings of beauty and inspiration, which are so necessary to their creative work.

VENICE REVISITED

The time, filled with such strenuous activities, passed all too quickly and we soon found ourselves thinking of homeward bound sailings, but after having worked so earnestly we felt that we deserved a true holiday and so turned towards Venice, which seems to have become the mecca of modernism in art and music. *En route* we recalled our last visit there. We remembered a perfect day, a day which had captured all the vibrant living qualities of this much-visited city of the past. Hans and Alice Kindler, Franz Werfel, the playwright, and the charming widow of Gustav Mahler, our perfect *cicerone* no less a personage than Malipiero. Without aid of gondola he led us to many places which might be termed of lesser interest and be overlooked by the casual visitor. These unfrequented spots held much interest for us, especially the palace which has been turned into a poor house or old peoples' home. We wished that we had been born citizens of Venice and eligible to retire there.

In these days of precarious existence, the anxieties of approaching old age would be mitigated if we knew that we could sun ourselves in those lovely gardens and dine on the delectable fare, of which we got a whiff in passing through the spacious and harmoniously beautiful kitchen. The interior of the latter would have been an inspiration for a painter's, as well as a *gourmet's* palate, with its lovely proportions, its glittering copper, its beautiful leaded glass windows. Through these a shaft of brilliant sunlight entered to make patterns on the red-tiled floor, which we crossed to ascend the staircase leading to a curious little library of treasures. This was a circular room lined with shelves in which, hidden behind sliding doors, are kept the precious illumined manuscripts of Galuppi. With what love the composer must have labored over those scores, adorning them to please the eye as much as the ear!

We longed to linger over these fascinating volumes, but reluctantly replaced them on their shelves and retraced our steps back through the sunlit garden that the old people were tending so serenely, and again we envied their simple life in this palace of past glories.

(To be concluded)

Egyptian Cities Welcome Western Music

(*Continued from page* 5)

What is or is not heard by music-lovers in Egypt resolves itself into a sort of game of chance. Artists unfamiliar with the musical tastes, capacities and wishes of the Alexandria-Cairo publics, and unwilling to take risks, and thinking primarily of their material success, almost invariably resort to the same method of putting together their programs. Knowing that the concert public of Egypt is formed of many nationalities, they renounce—all too readily—high artistic ideals and try to satisfy everybody. Even great artists do not hesitate to play here pieces of slight value—pieces they would never dare to perform in concerts in Europe or America. The result is that those who really desire to hear serious music are often disappointed.

ENCOURAGING SIGNS

This season, it is good to report, witnessed an improvement in the quality of the programs brought to the land of the Pharaohs. The Subscription Concert Courses presented three violin and three piano recitals, and of the pianists, two tendered the Beethoven sonata, op. 57. Chopin is, of course, almost always predominant, but a Schubert sonata is practically never heard. We hear an abundance of Debussy, Ravel and Liszt. Bach at a keyboard recital in Egypt is seldom found alone—as if he can not stand on his own feet—but usually hyphenated with Busoni, Tausig, Reger, and company. If it ultimately transpires that people hereabouts forget that Bach himself wrote original compositions for the piano, visiting virtuosi will be to blame.

MILSTEIN'S DARING

It is noteworthy that the violinist Milstein not only played, as an exception in this country, a lesser known Beethoven sonata (op. 30, No. 3), but significantly dared to do also a Bach sonata for violin alone. All who are able to appreciate the greatness and breadth of this music, owe Milstein measureless thanks for his program as well as for the high level of his performance.

Jacques Thibaud, particularly popular in the French, Italian and Greek musical circles of Cairo and Alexandria, repeated his former Egyptian triumphs. His readings of a Vivaldi concerto and the A major sonata of Mozart were deeply admired. The rest of the program had pieces of sugary quality, but the public responded enthusiastically, in appreciation of Thibaud's elegance and virtuosity. Tasso Janopoulo gave good support at the piano.

BRAILOWSKY FOREMOST

Among the pianists heard thus far, Brailowsky had the greatest success, Carlo Zecchi the best program, and Ignaz Tiegermann the most elevated artistic level. The virtuosity of Brailowsky had already been acclaimed by the Egyptian public two years ago, but he added further laurels to his earlier ones. Brailowsky's recital included Bach-Rummel, Hummel, Beethoven (op. 57) twelve Chopin études, and some short pieces of minor value. Two weeks after this recital, Brailowsky responded to a public demand for a Chopin recital, which was equally successful.

ORCHESTRA ORGANIZED

The fact that on the occasion of the appearance of pianist Ignaz Tiegermann the Cairo public was able to hear an orchestra, put this concert into the category of the sensational. For this treat, thanks are due Joseph Huttel, conductor, who by dint of great effort succeeded in bringing together a real symphony orchestra. Further thanks are due Mr. Huttel for giving us something modern: music from King David, by Honegger. Tiegermann, for his part, scored with the Chopin E minor concerto and the César Franck Symphonic Variations.

MUSICAL "TOURISTS"

Others who have brought tonal joy to Egypt were Robert Casadesus, French pianist; Marika Papaiano, Greek pianist; and the Cairo Manashes Quartet, who, together with pianist Joseph Szulc, gave a chamber music evening, featuring Schubert's popular string quintet, op. 114, and the piano quintet by Edward Elgar.

IN NEXT WEEK'S ISSUE

"RITORNELLANDO": A FOREIGN FANTASY

By LOU SINGANDO

PART III

Boston Opera Records Broken With Metropolitan's Visit

Week's Performances Sung to Crowded Houses—Walküre, Traviata, Lohengrin, Lakmé, Ibbetson, Meistersinger, Faust and Lucia Presented with Ovations for Favorites of Company

BOSTON.—Boston has had its operatic carnival, now reduced to a single week, beginning April 1 at the Boston Opera House, where the Metropolitan Opera Association played to audiences that crowded the theatre at every one of the eight performances. Many a record in Boston operatic history must have been broken during the week. Five of the eight operas had been sold out in advance of the engagement; the few seats remaining for two of the others were disposed of by performance time; and only Deems Taylor's Peter Ibbetson had a few seats unsold. All this on the basis of a scale of prices that ran to seven dollars at the top. Since the capacity receipts for a single performance on this basis are well over $13,000, one may safely estimate that the total receipts for the week were over $100,000. On less business last year the local committee (which has not yet given out a statement) avoided a deficit; therefore it has, for its efforts, a considerable profit this year, in addition to the various artistic advantages attendant upon an opera season.

FORCES VIRTUALLY INTACT

As much as it could, presumably, the Metropolitan company came here at full strength. The orchestra, for example, was limited to about sixty-five because, as was pointed out, it is difficult to get more than that number of players into the pit of the Boston Opera House. Such a number is, of course, scarcely adequate for the Wagnerian music dramas, for with full brass strength (which was present) the strings are bound to be outnumbered. Similarly there is a dilemma with regard to the chorus, which either has to be cut down proportionately or is likely to overbalance the orchestra.

In the matter of principal singers, too, the Bostonians were at a disadvantage, since many of them had either gone to Europe or were, for one reason or another, unavailable. Three of the leading artists who had been scheduled to come were prevented from appearing because of illness or indisposition: first, Richard Crooks, who was to have sung in Traviata, second, Lotte Lehmann, who had been engaged for Die Walküre and Lohengrin, and finally, Lucrezia Bori, who was to have appeared in Traviata and Peter Ibbetson.

With the best will in the world those who were called on to substitute could scarcely have been expected in every case to satisfy the public as much as those originally scheduled. On the whole, the public enjoyed itself, and gave witness of this fact by its long and frequent demonstrations of applause.

DIE WALKÜRE, APRIL 1

The opening night's bill was Wagner's Die Walküre, which is as safe, from the point of view of the box-office, nowadays as Aida would have been ten years ago. The occasion marked the Boston début of Kirsten Flagstad, whose New York notices had created tremendous interest here. Her singing of the music of Brünnhilde justified the superlatives contained in those notices. In figure and in bearing, too, Mme. Flagstad suggested the creature of Wagner's imagination. The other feminine lead was Elisabeth Rethberg, substituting for Mme. Lehmann in the rôle of Sieglinde, and singing the music beautifully. Friedrich Schorr had one of his better nights in the part of Wotan, to which he lent both nobility and humanity. Emanuel List's sonorous basso sang the notes assigned to Hunding. Lauritz Melchior's magnificent singing in the rôle of Siegmund has been sufficiently detailed on other occasions. The production as a whole was well routined and moved without faltering under the direction of Artur Bodanzky—moved perhaps too unfalteringly in the first act, which was got through in record time. But the two following acts were beautifully proportioned under his baton, and the orchestral music came through with astonishing sonority and clarity.

LA TRAVIATA, APRIL 2

The cast of La Traviata represented a considerable change from that originally announced, with Edith Mason singing Violetta and Charles Hackett as Alfredo—both at short notice. Miss Mason was, it was said, new to the rôle of Violetta, a fact which seems surprising in view of the fact that her lovely lyric soprano voice is almost ideally suited to the part. As it happened she was not in best of voice on this occasion; but there was still much to admire in her beautiful singing. Mr. Hackett was his usual, assured self. Lawrence Tibbett made an astonishingly credible character of the elder Germont and was in perfect voice. Ettore Panizza made his first Boston appearance as conductor with the Metropolitan company although he had been here previously, I believe, with the Chicago Civic Opera Company years ago.

LOHENGRIN, APRIL 3 (MATINEE)

For Lohengrin Mme. Flagstad was the Elsa, replacing Mme. Lehmann. Again we Bostonians were privileged to see and hear a characterization that had set New York audiences and reviewers on fire with enthusiasm. The rest of the cast was also strong—in fact, it was the best balanced, perhaps, of any presentation of the week. Karin Branzell was in fine voice as Ortrud, of which she gave a vivid portrayal. Lauritz Melchior was again a magnificent Wagnerian tenor, lending to the final scene a vividly emotional quality. Gustav Schützendorf made the most of the dramatic side of the character of Frederick, and Emanuel List was a sonorous, majestic King Henry. In addition to the principal singers, the rest of the production was excellently mounted, directed and sung. The chorus did perhaps its best singing of the week. Mr. Bodanzky in the pit was a remarkably able conductor, who made music from the heart as well as the head. In fact during the course of the three Wagner music dramas (including Meistersinger, to be detailed below) one found it difficult to reconcile Mr. Bodanzky's inspired leadership with the frequent charges of dullness that have been brought against it in New York.

LAKMÉ, APRIL 3

Delibes' Lakmé, rarely performed in Boston, delighted another capacity audience at the Boston Opera House. Naturally the centre of interest was Lily Pons, for whom the opera is a great vehicle. Miss Pons sang, by report (the present writer was unable to attend the performance), with brilliance and accurate intonation. Gladys Swarthout, Giovanni Martinelli, Giuseppe de Luca and Ezio Pinza rounded out the able cast of principals. Louis Hasselmans conducted.

PETER IBBETSON, APRIL 4

Deems Taylor's Peter Ibbetson received its first Boston performance before an audience which was, on the whole, pleasantly surprised. Opera is a comparatively rare phenomenon hereabouts nowadays, and of course opera in English is almost a curiosity. Once the audience became accustomed to hearing the familiar words in song, however, it was able to respond to the moods and situations built up by the librettist and the composer. A further handicap to the handsome production of the Metropolitan was the strange stage, with inadequate lighting equipment. Furthermore, Queena Mario was doing the part of Mary at short notice. However, she sang and acted with commendable freedom and illusion. Similarly the performance ended by engrossing the audience. Of the principal parts, Mrs. Deane was well sung by Gladys Swarthout, Lawrence Tibbett made an astonishingly illusive appearance as the elder Ibbetson, and Edward Johnson bore, with ability and naturalness, the burden of Peter, about whom the opera revolves. Wilfred Pelletier conducted.

DIE MEISTERSINGER, APRIL 5

In the performance of Die Meistersinger, the singing of the chorus was good; the ensemble of the principals had smoothness; the entire production moved easily and credibly, for which the stage management is also to be praised. Editha Fleischer, in voice and physical appearance, made an attractive Eva, though her acting wanted flexibility. Doris Doe matched these virtues in the part of Magdalena. Paul Althouse was a secure Walther, especially on the vocal side. Gustav Schützendorf made the most of the character of Beckmesser without doing violence to plausibility. Emanuel List was a fine Pogner, and Marek Windheim acted and sang David. But the most moving portrayal on the stage was that of Friedrich Schorr for Hans Sachs.

FAUST, APRIL 6 (MATINEE)

A well-sung production of Faust included in its cast Elisabeth Rethberg as Marguerite, Gladys Swarthout as Siebel, Philine Falco as Marthe, Giovanni Martinelli as the title character, Lawrence Tibbett as Valentine and Pinza as Mephistopholes. From this excellent cast Lawrence Tibbett and Giovanni Martinelli are to be commended for their beautiful singing. Louis Hasselmans conducted.

LUCIA DI LAMMERMOOR, APRIL 6

The final bill was Lucia di Lammermoor, with Lily Pons again heading the cast in the title rôle. Nino Martini was the excellent Edgar, Giuseppe de Luca the Henry, and Louis d'Angelo the Raymond. Ettore Panizza conducted.

As usual the opera dominated the local scene, the concert managers calling a sort of truce for the week. Such activities as there were outside of the opera house may await reporting for another week. M. S.

Hart House Quartet Gives Beethoven Concerts in Buffalo

The Hart House String Quartet gave two programs of Beethoven's string quartets in Buffalo, N. Y., on March 30 and 31. The first occasion brought the quartets in E flat, op. 127, F, op. 135, and A minor, op. 132; the second, those in B flat, op. 130, and C sharp minor, op. 131. On April 14, the Hart House Quartet will play the first quartet by Arnold Schönberg and a quartet by Amice Calverley at the Hart House Theatre, Toronto, Can.

General Motors Orchestra Presents First American Concert

The first of two concerts constituting a Festival of American Music was given by the General Motors Symphony Orchestra in the Center Theatre, New York, on April 7 and broadcast over a nationwide NBC network. The conductors were Dr. Henry Hadley, Ernest Schelling and Howard Barlow. Sophie Braslau, contralto, and George Gershwin, composer-pianist, were the soloists. Dr. Sigmund Spaeth acted as commentator on the program.

Dr. Hadley conducted his Scherzo Diabolique, a vivid descriptive piece which evokes the memory of a wild ride in a speeding automobile. It is a brilliantly effective work, somewhat in the manner of Dukas' Sorcerer's Apprentice, but with idiom and expression that are original. He was warmly applauded for his readings of this work and of Charles Wakefield Cadman's Spring Song of the Robin Woman from the opera Shanewis, sung dramatically by Miss Braslau, who had created the rôle in the Metropolitan Opera première.

Howard Barlow conducted The Hurdy-Gurdy from John Alden Carpenter's Adventures in a Perambulator, an appealing orchestral suite picturing various experiences of childhood. This proved one of the best factured and atmospheric of the works heard. George Antheil's Rhumba had its world première under the same conductor, and proved to be a brilliant piece of exotic scoring, based upon a dance theme somewhat resembling a popular song of a few years ago.

One of the most substantial ovations of the concert came after the impressive playing of Ernest Schelling's A Victory Ball, with its graphic strains of polonaise, tango and waltz, overlying the grisly marching theme of the legions of the dead. As conducted by the composer, this exercised a deep effect on the audience. Mr. Schelling also held the baton during Miss Braslau's performance with the orchestra of Mary Turner Salter's anguished song, The Cry of Rachel, and Foster's Old Kentucky Home, which were sung with opulent tone and rich expressiveness.

The final portion of the program was devoted to the second and third movements from Gershwin's piano concerto in F, played by the composer, Mr. Barlow conducting. The jazz idiom, as applied to works of major scope, cannot be said to hold the promise it once seemed to have, and the work, though performed authentically and with technical flair by Mr. Gershwin, was a trifle pale after the intense expression of some of the preceding numbers. All the participants were warmly greeted. R. K.

Operas Sung at Hippodrome

The Chicago Opera Company inaugurated its spring season with a good performance of Aida on April 4. The cast follows: Aida, Matilda Bastulla; Amneris, Bruna Castagna; Radames, Edwin De Renzo; Amonasro, Pasquale Amato; Ramfis, Nino Ruisi; The King, Eugenio Prosperoni; Priestess, Sandra Marel; Messenger, Ludovico Oliviero. The principal singers gave a creditable account of themselves vocally and Giuseppe Bamboschek, at the conductor's stand, led artists, orchestra, and chorus through a spirited performance that was enjoyed by a large audience. J. V.

Verdi's Rigoletto, the Hippodrome's matinee offering on April 6, gave Virginia LeRae the Gilda rôle. Miss LeRae, who sings the Caro Nome one tone higher than it has ever been sung in opera, gave an excellent interpretation of the daughter. Her voice is especially well suited to the part, with its clear, lovely quality. Vito Xirelli, as the unhappy Rigoletto, gave a creditable performance, supported by a well chosen cast, which included Luigi Ruffino as the Duke and Foster Miller, excellent as Sparafucile. M. W.

Two last minute changes of cast in the presentation of Puccini's Tosca at the Hippodrome Sunday night brought Louise Taylor in the title rôle and Lawrence Powers as Cavaradossi. Pasquale Amato was heard again in his distinguished characterization of Scarpia, his finished portrayal offering a tonal effigy malignant, powerful and convincing. Miss Taylor sang and acted well as the unfortunate heroine, winning much applause after the Vissi d'Arte aria. Mr. Powers also fared well as the lover and bowed to acclaim of his hearers. The cast was completed by Luigi Dalle Molle, Eugenio Prosperoni, Ludovico Oliviero and Enrico Romano, with Giuseppe Bamboschek conducting. M. L. S.

Toronto Bach Society Performs Phoebus and Pan

TORONTO, CAN.—The Bach anniversary performance given by the Bach Society under Reginald Stewart on March 28, at the Art Gallery of Toronto was successful. Probably the most important offering was the performance in operatic form of the secular cantata Phoebus and Pan, which had its first hearing in Canada on this occasion. J. Campbell McInnes as Pan gave an effective interpretation of the part, in which he injected humor and vocal skill. George Lambert as Phoebus sang his beautiful aria with finish, while Gladys Read and Pearl Whitehead in the parts of Momus and Mercurius won distinction. The two tenor parts were sung by Heber Mulock and Reginald Heal, both of whom projected well the difficult music of Bach. The Bach Choir's contribution both in Phoebus and Pan and in the cantata Watch Ye, Pray Ye (also a first performance in Canada) was noteworthy for beauty of tone, clarity of attack and excellent phrasing. Soloists who deserve special mention for their artistic singing in Watch Ye, Pray Ye, are Marjory Iliffe, soprano, and Jean McLachlan, contralto. The last part of the program was devoted to the double concerto. Elie Spivak and Harold Sumberg were the solo violinists, playing with authority. An excellent orchestra supported these forces throughout the evening and Mr. Stewart conducted with his usual mastery. J. A.

Viola Mitchell Plays for Mrs. Coolidge

Viola Mitchell, young American violinist, who has been making her professional début in this country as soloist with the leading orchestras, was invited by Mrs. Elizabeth Sprague Coolidge to make her second appearance of the season in Washington on March 17 at a concert for which Mrs. Coolidge also engaged Dr. Hans Kindler and the National Symphony Orchestra. In addition to playing the Malipiero concerto, which was the feature of her appearance with the same orchestra earlier in the season, Miss Mitchell took part in the Respighi concerto for five instruments and orchestra. This composition had only one other hearing in this country, at the Pittsfield (Mass.) Festival early last autumn.

In order to accept Mrs. Coolidge's invitation, Miss Mitchell had to cancel two engagements in Brussels. One of these was a chamber music concert and the other an important radio appearance in the Belgian capital. With her plans for departure thus deferred, Miss Mitchell is making new arrangements for her return to Europe.

Lotte Lehmann Discusses Rôle of Tosca

Eminent Soprano Finds Singing in Italian a Pleasant Variation from Music Drama and Lieder—Considering Cinema Appearance in Europe

The recent restoration of Puccini's La Tosca at the Metropolitan Opera House found Lotte Lehmann in the title rôle, the first time the New York audience had heard her sing in Italian. However, this was not Mme. Lehmann's début in the character. She sang the woes of the lovely Floria earlier this season for music-lovers on the Pacific Coast.

Interviewed on the eve of her appearance in this opera, Mme. Lehmann said that she found keen pleasure in singing in Italian.

"I always prefer to sing a text in its original language. Translations seem to me mere pale reflections, sometimes distorted and rarely in congruity with the musical line. And when a language is so liquid and flexible, so made for singing as Italian, it is a delight to the musical interpreter.

"In studying the libretto of Tosca I have looked up every word and phrase which was the least bit unfamiliar to me. Thus I am sure of understanding every shade of meaning in what I am singing. I never sing lines whose significance is not absolutely clear and established in my mind.

"From the dramatic aspect, Tosca presents rich possibilities. She is feminine, passionate and appealing. Tosca is not of the heroic mold of the Wagner heroines, but perhaps this does not make her any less sympathetic to present-day audiences. In common with Marschallin in Strauss' Rosenkavalier, I have found that the rôle of Tosca is very modern in feeling."

"Do you prefer the characters with modern problems and psychology?"

"No, there is no question of preference. I like to sing rôles of any period, and do not want to identify myself entirely with either the ancient or contemporary.

An Exacting Strauss Assignment

"Speaking of the latter type, in Europe I sang in Richard Strauss' scintillating little opera Intermezzo, which is based on an episode in his own life. I was cast as the wife

LOTTE LEHMANN
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of the composer around whom the story revolves. This lady is rather a hysterical quick-tempered person, and when she finds a love letter which, through a mistake, has been addressed to her husband, the plot thickens and many amusing situations ensue. The opera has ten or more scenes in its two acts, and I had so many changes of costume that a dressing-room had to be set up for me in the wings, and I would dash in as soon as I left the stage, and the maids waiting there would throw themselves upon me and pull me out of one costume and thrust me into another. The modern spirit of the story was certainly carried out in the feverish speed with which I had to rush about behind scenes."

Returning to the Metropolitan and the recent developments there, the soprano spoke of the prospects for general operatic development which the new plans present.

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"The story is interesting, plausible and well done," said Mme. Lehmann. "Most literary and dramatic pictures of a singer's life are overdrawn, but this one is an exception."

In May, Mme. Lehmann goes to Covent Garden, where she opens the season as Sieglinde in Die Walküre. August finds her once more at the Salzburg Festival, where her rôles include that of Fidelio, Toscanini conducting.

"It will be a memorable experience to sing a whole opera under Toscanini's direction. I have been presented under his baton on earlier occasions, but this will be the first complete rôle I have sung with his illustrious guidance. Also at Salzburg I am to be in Gluck's Iphigenie en Tauride. Bruno Walter, with whom I have often appeared, will conduct this production." M. L. S.

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Horowitz to Give Last New York Recital for Two Years

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Before concluding a season of seventy-five concerts in all, both here and abroad, Horowitz gives three more concerts in Europe. On May 3, with La Scala Orchestra in Milan, he will be heard in the Brahms D minor and Tchaikowsky concertos. This is his second appearance in Milan this season, where he gave a recital in December. He then plays with orchestra in Bologna, following which he is scheduled with the Orchestra Symphonique de Paris on May 10 under Pierre Monteux. This is also his second appearance in Paris this year. He will divide his holidays between Venice, the Dolomites, and Salzburg where he will go to hear Toscanini conduct at the festival.

Horowitz' tour in Europe for 1935-36 is already almost sold out. It opens in October with four concerts in Holland including an appearance with the Concertgebouw Orchestra, followed by ten recitals in Scandinavia. During November he will visit Belgium—Liège, Anvers, and Brussels—play with orchestra in Paris, and give five recitals in Switzerland. In December, Vienna, Budapest and Prague will each hear him twice, once as soloist with orchestra, the second time in recital.

After the Christmas holidays, which he plans to spend in St. Moritz, he tours Italy, then sails for Palestine and Egypt. Late February and March will find him in England, where he is engaged for three London appearances and a tour of the provinces. At the end of March he plays two recitals in Paris. He will pass the month of April in Spain, where he has not been heard in five years.

Horowitz' Carnegie Hall, New York, program on April 13 consists of two Scarlatti sonatas, the Schumann Humoresque, Chopin's B flat minor sonata and a group of the Polish composer's shorter pieces, two Debussy études (Pour les quartes and Pour les huits doigts), and Liszt's Funerailles, Valse oubliée and Mazeppa étude.

Guggenheim Fellowships Awarded

The eleventh annual series of Fellowship Awards made by the trustees of the John Simon Guggenheim Memorial Foundation to forty-seven American scholars and artists, to enable them to carry on research and creative work in this country and abroad, is announced by Henry Allen Moe, secretary.

In the field of music, those chosen are: Walter Hamer Piston, assistant professor of music, Harvard University, whose project is creative work in musical composition, abroad and in the United States; Dante Fiorillo, composer, will do creative work in musical composition abroad; William Grant Still, composer (renewal) is to continue his creative work in musical composition in the United States; Paul Nordoff, composer (renewal), continues his creative work in musical composition abroad; Dr. George Herzog, research associate and assistant professor of anthropology, Yale University, will remain in the United States and write a book on music in primitive cultures.

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NEW ARTIST MAKES BRILLIANT DEBUT

"Great violinist. . . . **poise—maturity—great ability—temperament**—a brilliant player sensing the spirit and the fine details."
Washington (D. C.) Daily News, Jan. 16, 1935.

"He has a technic which many a veteran of the bow envies—his bowing has a dash which bespeaks potentialities of temperament . . . excellently equipped for a concert career."
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VIOLIN STAR OF UNUSUAL DISTINCTION

"Demonstrated at once a real musical temperament with **virtuoso technic** and a tone quality pure and expressive. **Valasek's first appearance should be remembered."**
Washington (D. C.) Star, Jan. 16, 1935.

"His **tone,** his **bowing,** his finger **technic,** especially in **double-stops,** are **superb**—fine and clear cut performance **of this new star on the musical horizon. Valasek** was acclaimed with marked enthusiasm."
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Special to New York Times, Jan. 17, 1935.

YOUNG VIOLINIST ACCLAIMED IN RECITAL WITH MME. LOTTE LEHMANN

"Erno Valasek received enthusiastic acclaim from the audience, opening his program with Concerto in D minor by Vieuxtemps. . . . When he returned to play Romance by Wagner and Wieniawski's Scherzo Tarantella **he received an ovation."**

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". . . Fiery in recital—**virtuosity—phenomenal technic**—exceptional temperament—authority and refinement of detail—a musician of strong communicative powers, bordering on **supreme mastery—the potentialities of a first rank virtuoso."**
Cleveland Plain Dealer, Jan. 7, 1935.

In Europe
MAY TO NOVEMBER, 1935

In America
DEC. TO APRIL, 1935-36

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". . . he played Bach's entire D minor partita for unaccompanied violin, of which this Bachian warhorse is the towering close. **The polyphonic voices were distinct and firm, the chording unclouded, the great arches and bridges of the structure solid.** The gigue in particular was of much vitality and dash, its celerity matched by **cleanness and clarity of detail.** . . . . In the virtuoso business of the Vieuxtemps concerto in D minor and the Paganini variations, **the recitalist over-rode the thorniest difficulties with impetuous assurance."**
Oscar Thompson, New York Times, Jan. 21, 1935.

VIOLINIST OFFERS EXACTING PROGRAM

"In the Bach Partita, **especially the Chaconne,** and the Vieuxtemps concerto the player showed **remarkable musicianship** besides **technical skill."**
New York Herald Tribune, Jan. 21, 1935.

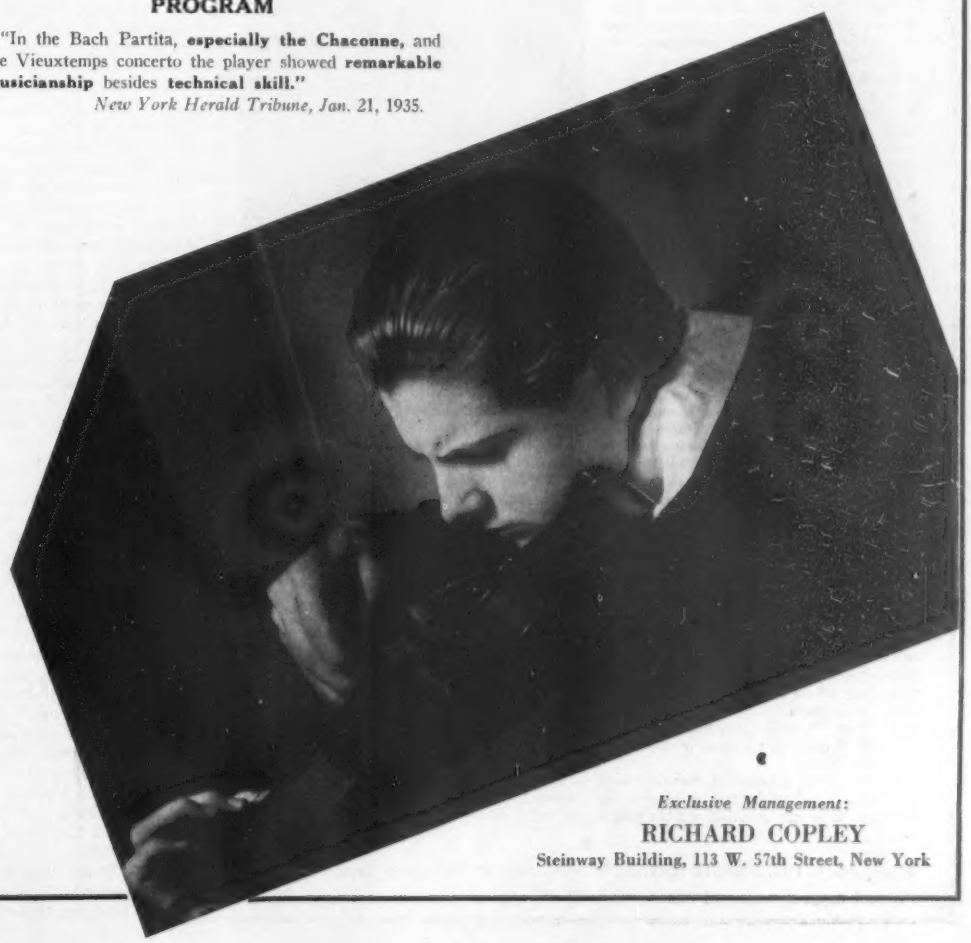
"*ERNO VALASEK* displayed such a technic. If that had been all, the record might be here ended. But he also **showed unmistakable talent** not only for his instrument, but for music, which is more important. . . . **That he possesses what is called temperament, cannot be doubted."**
W. J. Henderson, N. Y. Sun, April 9, 1934.

"I have heard many celebrated fiddlers, both here and abroad, who played the Bach Sonata in no respects loftier, more reasonable or more emotional than **Valasek—on beholding him the audience automatically raised its standard."**
Samuel Chotzinoff, New York Post, April 9, 1935.

VALASEK SHOWS MUSICIANSHIP

"That he is an artist, one listener doubts not for a minute. Young **Valasek's** fire, **temperament and extraordinary musicianship,** his abundant expression and fluent technic were demonstrated conclusively."
Pitts Sanborn, N. Y. World-Telegram, Jan. 21, 1935.

"A couple of amazing lads, Yehudi Menuhin and **Erno Valasek,** won flaming violin triumphs in recent New York recitals. **Tremendous technic, musical mastery and warm temperament distinguished the playing** of the wonderful boys."
Leonard Liebling, New York American, Jan. 27, 1935.



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Horowitz to Give Last New York Recital for Two Years

When Vladimir Horowitz plays at Carnegie Hall, New York, on April 13, it will be the Russian pianist's only recital here this winter and last New York recital for two years. Horowitz sails with his wife, the former Wanda Toscanini, on the SS. Berengaria on April 19 and will not return to this country until November, 1936.

Before concluding a season of seventy-five concerts in all, both here and abroad, Horowitz gives three more concerts in Europe. On May 3, with La Scala Orchestra in Milan, he will be heard in the Brahms D minor and Tchaikowsky concertos. This is his second appearance in Milan this season, where he gave a recital in December. He then plays with orchestra in Bologna, following which he is scheduled with the Orchestra Symphonique de Paris on May 10 under Pierre Monteux. This is also his second appearance in Paris this year. He will divide his holidays between Venice, the Dolomites, and Salzburg where he will go to hear Toscanini conduct at the festival.

Horowitz' tour in Europe for 1935-36 is already almost sold out. It opens in October with four concerts in Holland including an appearance with the Concertgebouw Orchestra, followed by ten recitals in Scandinavia. During November he will visit Belgium—Liège, Anvers, and Brussels—play with orchestra in Paris, and give five recitals in Switzerland. In December, Vienna, Budapest and Prague will each hear him twice, once as soloist with orchestra, the second time in recital.

After the Christmas holidays, which he plans to spend in St. Moritz, he tours Italy, then sails for Palestine and Egypt. Late February and March will find him in England, where he is engaged for three London appearances and a tour of the provinces. At the end of March he plays two recitals in Paris. He will pass the month of April in Spain, where he has not been heard in five years.

Horowitz' Carnegie Hall, New York, program on April 13 consists of two Scarlatti sonatas, the Schumann Humoresque, Chopin's B flat minor sonata and a group of the Polish composer's shorter pieces, two Debussy études (Pour les quartes and Pour les huits doigts), and Liszt's Funerailles, Valse oubliée and Mazeppa étude.

Guggenheim Fellowships Awarded

The eleventh annual series of Fellowship Awards made by the trustees of the John Simon Guggenheim Memorial Foundation to forty-seven American scholars and artists, to enable them to carry on research and creative work in this country and abroad, is announced by Henry Allen Moe, secretary.

In the field of music, those chosen are: Walter Hamer Piston, assistant professor of music, Harvard University, whose project is creative work in musical composition, abroad and in the United States; Dante Fiorillo, composer, will do creative work in musical composition abroad; William Grant Still, composer (renewal) is to continue his creative work in musical composition in the United States; Paul Nordoff, composer (renewal), continues his creative work in musical composition abroad; Dr. George Herzog, research associate and assistant professor of anthropology, Yale University, will remain in the United States and write a book on music in primitive cultures.

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"The New Star on the Musical Horizon" *Dr. Kurt Hetzel, Wash. (D.C.) Herald, Jan. 16, 1935*

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ERNO VALASEK

WASHINGTON

NEW ARTIST MAKES BRILLIANT DEBUT

"Great violinist. . . . **poise—maturity—great ability—temperament**—a brilliant player sensing the spirit and the fine details."
Washington (D. C.) Daily News, Jan. 16, 1935.

"He has a technic which many a veteran of the bow envies—his bowing has a dash which bespeaks potentialities of temperament . . . excellently equipped for a concert career."
Washington (D. C.) Post, Jan. 16, 1935.

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"Demonstrated at once a real musical temperament with **virtuoso technic** and a tone quality pure and expressive. **Valasek's first appearance should be remembered."**
Washington (D. C.) Star, Jan. 16, 1935.

"His **tone,** his **bowing,** his finger **technic,** especially in **double-stops,** are **superb**—fine and clear cut performance **of this new star on the musical horizon. Valasek** was acclaimed with marked enthusiasm."
Washington (D. C.) Herald, Jan. 16, 1935.

Special to New York Times, Jan. 17, 1935.

YOUNG VIOLINIST ACCLAIMED IN RECITAL WITH MME. LOTTE LEHMANN

"Erno Valasek received enthusiastic acclaim from the audience, opening his program with Concerto in D minor by Vieuxtemps. . . . When he returned to play Romance by Wagner and Wieniawski's Scherzo Tarantella **he received an ovation."**

CLEVELAND

". . . Fiery in recital—**virtuosity—phenomenal technic**—exceptional temperament—authority and refinement of detail—a musician of strong communicative powers, bordering on **supreme mastery—the potentialities of a first rank virtuoso."**
Cleveland Plain Dealer, Jan. 7, 1935.

NEW YORK

ERNO VALASEK DISCLOSES RARE GIFTS

ACHIEVEMENT OF THE CHACONNE AND VIRTUOSO WORKS WINS HEARTY APPLAUSE

". . . he played Bach's entire D minor partita for unaccompanied violin, of which this Bachian warhorse is the towering close. **The polyphonic voices were distinct and firm, the chording unclouded, the great arches and bridges of the structure solid.** The gigue in particular was of much vitality and dash, its celerity matched by **cleanness and clarity of detail.** . . . . In the virtuoso business of the Vieuxtemps concerto in D minor and the Paganini variations, **the recitalist over-rode the thorniest difficulties with impetuous assurance."**
Oscar Thompson, New York Times, Jan. 21, 1935.

VIOLINIST OFFERS EXACTING PROGRAM

"In the Bach Partita, **especially the Chaconne,** and the Vieuxtemps concerto the player showed **remarkable musicianship** besides **technical skill."**
New York Herald Tribune, Jan. 21, 1935.

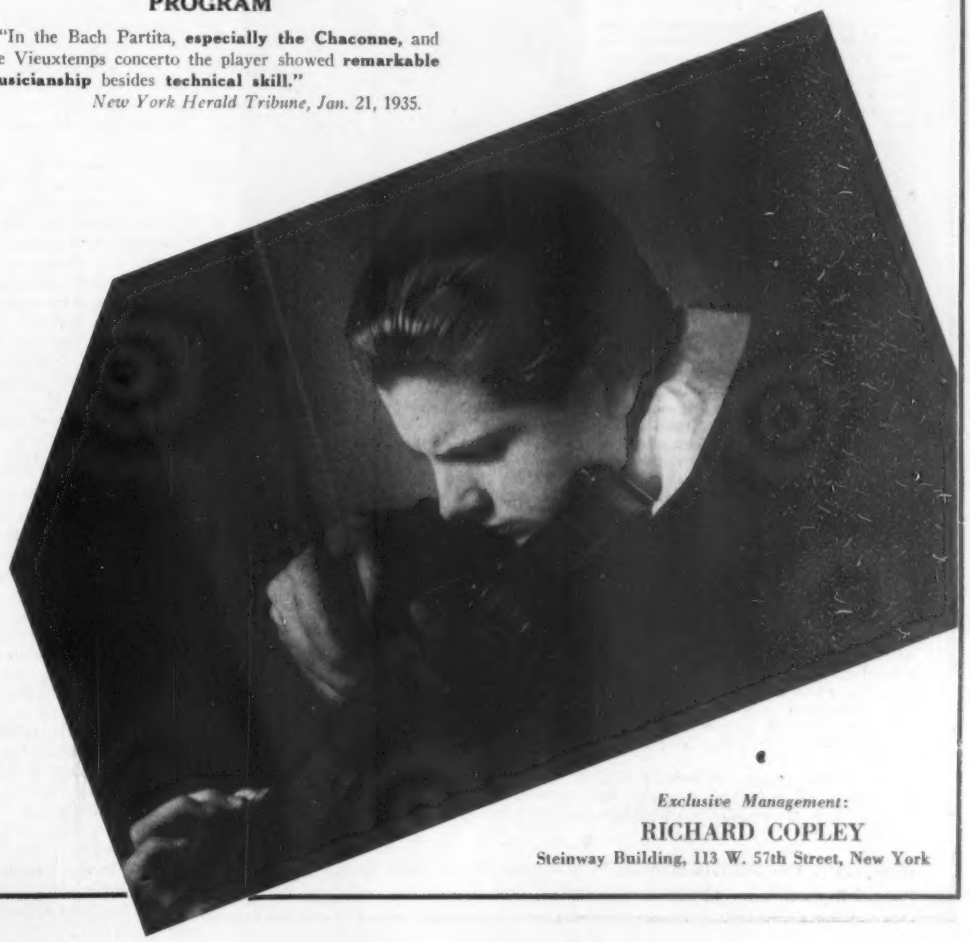
"ERNO VALASEK displayed such a technic. If that had been all, the record might be here ended. But he also **showed unmistakable talent** not only for his instrument, but for music, which is more important. . . . **That he possesses what is called temperament, cannot be doubted."**
W. J. Henderson, N. Y. Sun, April 9, 1934.

"I have heard many celebrated fiddlers, both here and abroad, who played the Bach Sonata in no respects loftier, more reasonable or more emotional than **Valasek—on beholding him the audience automatically raised its standard."**
Samuel Chotzinoff, New York Post, April 9, 1935.

VALASEK SHOWS MUSICIANSHIP

"That he is an artist, one listener doubts not for a minute. Young **Valasek's** fire, **temperament and extraordinary musicianship,** his abundant expression and fluent technic were demonstrated conclusively."
Pitts Sanborn, N. Y. World-Telegram, Jan. 21, 1935.

"A couple of amazing lads, Yehudi Menuhin and **Erno Valasek,** won flaming violin triumphs in recent New York recitals. **Tremendous technic, musical mastery and warm temperament distinguished the playing** of the wonderful boys."
Leonard Liebling, New York American, Jan. 27, 1935.



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Rodzinski Leads Cleveland Première Of Stravinsky's Sacre du Printemps

Eva Bandrowska Presents Novel Vocal Concerto with Orchestra—Ninth Symphony Performed by Ensemble and Soloists—Beryl Rubinstein Conducts Singers Club

CLEVELAND, O.—As recompense for the inevitable waning of our symphony season, Dr. Artur Rodzinski has offered for his fifteenth and sixteenth pair of concerts, programs of monumental proportions. Stravinsky's Sacre du Printemps, played for the first time in Cleveland, revealed Rodzinski's technical command. One may feel he succeeded in unraveling the erstwhile mysteries of this much discussed score. Another modern work receiving its first American presentation on this occasion was the concerto for voice and orchestra, written for the young coloratura singer Eva Bandrowska by the Polish composer Thaddeus Kassern. Although evidencing strong influences of modern composers, the lengthy work offers ample opportunity for displaying every angle of vocal art. Mme. Bandrowska again startled her audience with her exceptional vocalism as on the occasion of her operatic début in The Barber of Seville, and was showered with applause. The first part of this interesting program was given over to Mozart and his D major symphony; also a presentation of Constanza's aria from the Abduction from the Seraglio, sung with fine musicianly feeling by Mme. Bandrowska.

If memory serves, Beethoven's ninth symphony has been performed only twice by the Cleveland Orchestra in the sixteen years of its existence until Dr. Rodzinski devoted last week's concerts to it, with the assistance of the Cleveland Philharmonic Chorus trained by Griffith J. Jones, and a quartet consisting of Jeannette Vreeland, Nevada Van Der Veer, Dan Gridley and Chase Baromeo. Tonal splendor marked Rodzinski's conception of this symphonic epic. Beautiful singing was done by the artists of the quartet; cheers and bravos rewarded them. The Military Symphony of Haydn served as a spirited curtain raiser under the baton of Rudolph Ringwall, associate conductor of the orchestra.

FORTNIGHTLY CLUB IN HINDEMITH PROGRAM

The Fortnightly Musical Club, holding its regular concerts at Steinway Hall, is expanding its activities into every field of music, fostering home talent for composition as well as presenting modern works of note and offering exceedingly good miscellaneous programs. In a joint program with the Museum of Art an all-Hindemith program was given in the presence of a capacity audience. Marguerite Lewin Quimby sang the Marienleben cycle of songs; William Newman played various piano pieces with intelligence and good technic. The closing number was the early viola and piano sonata, op. 11, No. 4, performed by Leroy Collins and Mrs. George P. Bickford.

The sixth afternoon concert of the Fortnightly comprised a manuscript program in which William Newman again distinguished himself by contributing two pieces for three flutes in original and pleasing style. Mary Prayner Walsh was heard to advantage in two songs, with the composers, Margaret Herold and Verna Straub, at the piano; a quartet by Mary Davy Hayes; her own piano compositions performed by Dora Flick Flood, and an Ode to St. Cecilia by Dorothy Radde Emery completed this interesting program. Under the able direction of Carl A. Radde, the Cleveland Concert Ensemble (twelve in number), seated around a table in the manner of the English Singers, achieved notable ensemble work.

SINGERS CLUB GIVES TUDOR MUSIC

The second and last seasonal concert by the Singers Club under the direction of Beryl Rubinstein may be ranked with the highlights of choral singing. Beauty of tone, splendid diction and a fine zest characterized their work. Among especially satisfying numbers were the Willow Song from Thomas Tallis' Lute Book, the Madrigal of Thomas Morley, the old English chantey, Spanish Ladies, and Horatio Parker's arrangement of a Cossack war song. The Panis Angelicus of Franck, with the tenor solo beautifully sung by Joseph Marsilia, had to be repeated.

As guest artist of the evening, Ezio Pinza appeared in a finely selected program of classics and operatic arias. He granted encores in response to overwhelming demand.

Severin Eisenberger devoted the last of his programs in the one-composer series to the works of Beethoven, offering three sonatas, including the Appassionata and the gigantic last work of the master, interspersed with bagatelles, a rondo and the C minor Variations. He was acclaimed by a large audience for his musicianship. R. H. W.

HENRI

DEERING

SCORES DOUBLY

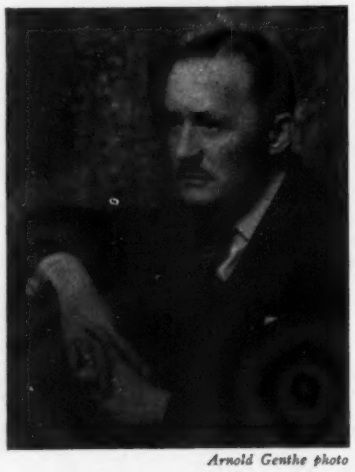
SOLOIST FOR THE ST. LOUIS AND HARRISBURG SYMPHONY ORCHESTRAS

ST. LOUIS

An informed as well as a skillful musicianship, presided at the keyboard. There was a depth of thought apparent in the beauty of that singing tone which Deering evoked from the keyboard; but his was a transparent pianism, marked by clearness and brightness as well as by thought.—*St. Louis Globe Democrat, May 2, 1935.*

This sentiment—this combination of tenderness and gravity—was particularly convincing in Mr. Deering's performance because it was expressed as the outward manifestation of an emotion that had proceeded from great depths. And it was those depths that yielded the demoniac fury and rude force that are also so amply evident in this concerto.—*St. Louis Post Dispatch, May 2, 1935.*

Deering approached the solo part of the Brahms Concerto No. 1 in D minor with a musicianship the soundness of which was immediately discernible.—*St. Louis Star-Times, May 2, 1935.*



Arnold Genthe photo

HARRISBURG

Henri Deering carried the evening's program to its greatest height in the Second Concerto of Rachmaninoff. The Moderato at once demonstrated the power of composer and pianist in the splendid sweeping chords which introduce the first movement. In contrast was the smooth legato of the Adagio Sostenuto, and Mr. Deering brought out with a delicate force that reached the very hearts of his hearers the almost pensive sentiment that underlies this second movement. The last movement, Allegro Scherzando, containing the typical Rachmaninoff figures, revealed the complete mastery of this great pianist, in the smooth handling of the exchange of melody between right and left hand, carried largely in octaves with arpeggio accompaniment. . . . Mr. Deering's brilliant work was received with resounding and sustained applause and the Chopin etude which he played as encore only heightened his audience's enthusiasm so that at last he gave them that beloved composer's beautiful Butterfly Waltz.—*Harrisburg (Pa.) Patriot, April 3, 1935.*

Mr. Deering possesses a technical skill more than equal to the task of playing the concerto. Especially beautiful was the adagio movement, beginning with the flute and muted strings with the legato of the piano. The Allegro Scherzando was superb and when the number was ended, the audience could not be satisfied with bows, and still more bows, but refused to cease its applause till Mr. Deering played the Chopin Fantasie Impromptu and again, after many more bows, one of the Chopin Waltzes.—*Harrisburg (Pa.) Morning Telegraph, April 3, 1935.*

Playing the Rachmaninoff Second Concerto, he demonstrated the extraordinary vitality and interest of this marvelous composition. This, recognized as Rachmaninoff's greatest concerto, was interpreted by Mr. Deering in a masterful fashion. The soloist, a performer of fine technic and brilliance, was able to display these splendid qualities in this grand composition. He plays with the utmost ease, yet 'with all his heart' and the variety of color and shading was a delight to the audience. After a truly triumphant ovation, Mr. Deering very graciously played as solos Chopin's Etude and Butterfly Waltz.—*Harrisburg (Pa.) Telegraph, April 3, 1935.*

He combines great technical skill with a warm temperament and played the concerto in an inspiring manner.—*Harrisburg News.*

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Soviet Opera, Brahms-Wagner-List Presented by Philadelphia Orchestra

Dalies Frantz, Casimir Quartet and Chamber Orchestra Give Attractive Musical Events

PHILADELPHIA.—Dmitri Shostakovitch's opera Lady Macbeth of Mtsensk, which has been heard this season in Cleveland and New York, was presented here by the Philadelphia Orchestra Association in the Academy of Music, April 5, 6 and 9. The cast and scenic settings were brought intact from the earlier productions. Alexander Smallens conducted. The performance was excellent.

ITURBI LEADS CONCERTS

For the preceding Philadelphia Orchestra concerts of March 29, 30 and April 2, José Iturbi was conductor, remaining to lead the last three purely orchestral concerts of the season.

The first program which Mr. Iturbi directed was devoted to the works of two composers, Brahms and Wagner. First came Brahms' Tragic Overture, followed by the third symphony in F. To each Mr. Iturbi gave a careful reading.

The Wagner numbers which occupied the last half of the program were Siegfried Idyl, Trauermarsch, prelude to Lohengrin, and the prelude and Love-Death from Tristan and Isolde. Here also Mr. Iturbi entered into the spirit of each composition.

CASIMIR STRING QUARTET

Casimir Hall of the Curtis Institute of Music was the scene on March 29 of a concert by the Casimir String Quartet. The program was under the artistic direction of Louis Bailly, and comprised four numbers, three of which were by living composers—a quartet in C by Walter Piston; quintet for two violins, two violas and cello by William Strasser (in which the quartet was assisted by Simon Asin, violist), and four Indiscretions for quartet by Louis Gruenberg. The final offering was the Haydn D minor quartet. The new music proved interesting. Mr. Piston's score is in three movements, strongly rhythmatic and difficult of performance. The quintet has phases of effectiveness, but on the whole is not important. Mr. Gruenberg's work, as its name implies, deals in satire, an element in which this composer is at home. The Casimir Quartet, which is made up of Charles Jaffe and Eudice Shapiro, violins, Virginia Majewski, viola, and Victor Gottlieb, cello, played with excellent coördination in technic and admirable interpretative unity as well.

DALIES FRANTZ AT MATINEE MUSICAL CLUB

Dalies Frantz, pianist, who was the national winner in the Young Artists' Contests of 1933 of the National Federation of Music Clubs, and the Schubert Memorial, was the guest soloist at the meeting of the Matinee Musical Club, held in the ballroom of the Bellevue Stratford on April 2.

Mr. Frantz offered beautiful piano playing, opening the program with a group of numbers by Bach, gigue, two choral preludes (arranged by Busoni) and organ fugue in D (arranged by D'Albert); later playing the César Franck prelude, chorale and fugue, and finally presenting a modern group: March by Prokofieff (arranged by Frantz), Pastourelle by Poulenc, and the Ritual Fire Dance of Falla. The Bach and Franck works were done with musical insight, and colossal technic. The latter was mainly in evidence in the final group, which he gave an amazingly brilliant performance.

Club members appearing on the same program were Ella Olden Hartung, contralto, Caroline Fox, violinist, Helen Buchanan Hitner, soprano, with Lena Blanche Jones and Ruth Barber as accompanists.

CHAMBER ORCHESTRA OF PHILADELPHIA

The Chamber Orchestra of Philadelphia and Composers Laboratory (Isadore Freed, conductor) presented its third and last concert of the second season in the Ethical Culture Society Auditorium on April 3, with Josef Wissow as soloist.

In accordance with the policy of the organization, the program held the works of both old and present-day composers. The first half was devoted to the old, opening with Handel's overture to Alexander, played for the first time in Philadelphia. It was splendidly read. Four eighteenth century pieces followed—Rigaudon by Lully and Minuet by Rameau were of the calm, melodic style; Les Moissonneurs by Couperin was particularly jolly, while Toccata by Marcello was short and effective. These were all well received, the two last also being given their first Philadelphia performance.

A concerto for piano and strings by Wilhelm Friedemann Bach with Mr. Wissow playing the solo piano part, was heard for the first time, publicly, in America. It was interesting as one of the earlier works of this type. Mr. Wissow played it with skill and understanding, while the orchestra supplied the fine accompaniment. A real ovation was accorded Mr. Wissow at the close.

The last half of the program held the works of contemporary composers. The first was Acuarelas Valencianas by Eduardo L. Chavarri, a group of three delightful little water colors, with a strong Spanish flavor. Following these came the first performance anywhere of two of a suite of four movements called Retrospections (Night Landscape and Procession) by Arthur Cohn, a member of the second violin section of this orchestra. Mr. Cohn has received a fellowship in composition at the Juilliard Foundation. This work is op. 11, and is dedicated to Mr. Freed. It was written in 1933. It is ultra modern in harmony and lacks any real melody, but it does achieve a certain atmospheric effect. It was cordially received by the large audience, and the composer was called upon to rise in acknowledgment several times by Mr. Freed. The final number was Rout (meaning in this case, Revelry) by Arthur Bliss. The composition was given a brilliant performance (the first in Philadelphia) and the applause was so insistent that Mr. Freed added an encore, Percy Grainger's Shepherd's Hey, which aroused still further enthusiasm. M. M. C.

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Recital by Tito Schipa Major Event in Chicago Concert Week

Stock Conducts All-American Program with Symphony Orchestra—Young Native Artists Presented—School Music Festival Held

CHICAGO.—Tito Schipa, idol of the Chicago public, who was presented at the Auditorium Theatre on March 31 by Harry Zelzer, delighted his innumerable admirers by the beauty of his voice, impeccable phrasing and fine delivery. Throughout the recital the audience was enthusiastic, demanding many repetitions and clamoring for encores. Schipa complied with their wishes, and by so doing added to his popularity. Renato Bellini played excellent accompaniments for the tenor and shone in piano solos.

CIVIC ORCHESTRA IN THIRD CONCERT

The Civic Orchestra, under the baton of Eric De Lamarter, gave its third concert of the season at Orchestra Hall on March 31. Founded sixteen years ago for the development of symphony players, this orchestra occupies a prominent place among the symphonic organizations of the country and at each concert displays new qualities. On this occasion the singing tone of the strings was matched by the mellowness of the brasses and wood-winds. Deserving special comment was the performance of the Rachmaninoff second symphony in E minor, which was the backbone of the program. Brilliant was the reading given the Glinka Ruslan and Ludmilla overture as well as the two excerpts from Tschaikowsky's Nutcracker Suite.

ANNUAL SCHOOL MUSIC FESTIVAL

The In-and-About Chicago Music Educators' Club offered two festival concerts at Orchestra Hall on March 30. The afternoon program brought 650 singers from the elementary school choruses under the direction of Lulu Kilpatrick, the Chicago music educator who came into prominence with her fine choral work at the national conference here last April. The chorus was followed by the high school festival band, under the direction of Capt. John H. Barabash. Their program featured a spectacular presentation of Tschaikowsky's 1812 Overture and a new miniature march entitled The Parade of the Tinker Toys, written by Victor Grabel especially for this performance. In the evening an all-Chicago composers' program was offered. The high school festival orchestra of 175 players presented DeLamarter's lovely suite The Betrothal. The overture, Youth Courageous, by George Dasch, with the composer conducting, was another highlight which won the approval of the large audience. Following the orchestral section of the program, the stage was occupied by the 400-voice high school festival chorus under the direction of Robert J. White. Walter Aschenbrenner was the guest director for his own arrangement of the Nunc Dimittis and Gloria. The efficient work of the children from the elementary and high schools speaks volumes for the remarkable training in music received in our public schools.

HARPSICHORD CONCERT

The Goodman Theatre was filled to overflowing on April 3 for another Bach celebration, when a concert enlisting the services of five harpsichordists, one viola da gambist, a string ensemble, a flutist, a soprano and a dancer brought to the attention of the musical public seldom-heard compositions from the pen of the immortal composer. The program consisted of the concerto in D minor for three harpsichords and strings; soprano arias from Phoebus and Pan, Ich hatte viel Bekümmernis and the Coffee Cantata; sonata No. 2 for viola da gamba and harpsichord; the English Suite No. 1 for harpsichord; prelude and fugue from Book I of the Well Tempered Clavichord; the fugue XXIII for harpsichord, and the concerto for four harpsichords and strings. The participants were Philip Manuel, Gavin Williamson, Dorothy Lane and Marguerite Davies, harpsichordists; Madaline Reinecke, soprano; Walter Gras, viola da gamba; David Van Vactor, flutist; Erika Thimey, dancer; Samuel Thaviu and Leonard Sorkin, violinists; Milton Preves, violist; Dudley Powers, cellist. It was one of the interesting concerts of the season.

YOUNG AMERICAN ARTISTS' SERIES

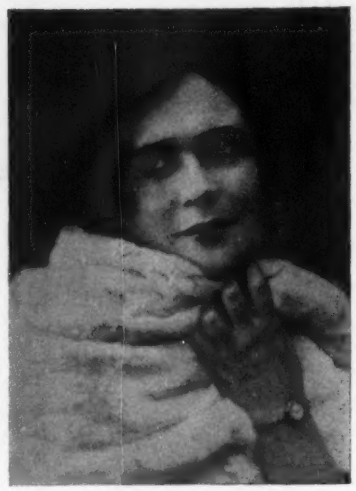
Willa Dryden, soprano, and Frieda Bachmann, pianist, furnished the April 3 program in the Young American Artists' Series at Curtiss Hall. Miss Dryden, a talented student from the class of Hanna Butler, has much to recommend her to the musical public. She is the possessor of a glorious voice, even in all registers, of luscious quality and used with consummate artistry. Her diction is clear, her phrasing impeccable and her interpretations varied and colorful. All those qualities were much in evidence in her first group which consisted of numbers by Marx, Wolfe, Reger and Turina. In her French songs she was less successful, probably because of the heavy accompaniment of Charles Lurvey, an excellent accompanist, who however abused the piano placed at his disposal on this occasion. Guitares et Mandolines by Gabriel Grovelez is not a dramatic operatic aria but a light song and should be delivered accordingly. The young debutante was much fêted.

Miss Bachmann disclosed in the Bach toccata and fugue in D minor the results of good training, but she was hampered by a piano that should have been tuned before the concert. Nevertheless, she proved herself a pianist of ability and was rewarded for her efforts with prolonged plaudits.

SYMPHONY'S ALL-AMERICAN PROGRAM

It is discouraging, to say the least, that Orchestra Hall was not filled for the all-American program so well prepared by Dr. Frederick Stock and so superbly played by our orchestra on April 4 and 5. American musicians and music-lovers who wrap themselves in the American flag and shout from the housetops that our countrymen should be given a chance in the world of music, are often the very ones that do not patronize national talent. Seven American composers of note had their compositions listed on the Chicago Symphony Orchestra's twenty-fifth program, four of which had first public hearing on this occasion. The novelties were Adolph Brune's tone poem, At Bernina Falls; David Van Vactor's Concerto grosso for three flutes, harp and orchestra; Normand Lockwood's symphony, A Year's Chronicle, and Louis Gruenberg's Serenade to a Beauteous Lady. Brune's tone poem adds to the reputation of this gifted Chicago composer whose muse is always interesting if not modernistic. His poem depicts colorfully and harmoniously an Alpine scene. It is atmospheric, well orchestrated and made a deep impression on the listeners. The Concerto grosso of Van Vactor, a flutist in our orchestra, is a composition of merit as to form and content. Written in a quasi-old-fashioned style on lines similar to those used by seventeenth century composers, its mood is serene and quasi-classical. The novelty made a palpable hit and well prefaced the Lockwood symphony which won the $1,000 prize offered by Swift & Company last summer. A Year's Chronicle is the work of a serious musician who is a servant to his muse and whose music appeals to the mind rather than to the heart. In his symphony Lockwood paints the chaotic conditions of the turbulent year 1933 and its lugubrious aspect is well reflected in his graphic musical description. Gruenberg's Serenade is a happy addition to symphonic literature. The work bubbles with gayety and wit. Dressed in modern though harmonious idiom, it caught the fancy of the public which recalled Conductor Stock time after time to the stage. The composer himself was unable to be present due to a death in his family.

After the intermission three compositions that have been added to the orchestra's regular repertoire were heard anew—Hadley's Scherzo Diabolique, conducted by the composer; Sowerby's symphonic poem, Prairie, and Taylor's fantasy, Circus Day. Hadley's Scherzo was written in 1934 and given its first performance at a Chicago Symphony Orchestra concert at A Century of Progress exposition last summer. Upon repetition it impressed even more favorably, due perhaps to the fact that Orchestra Hall is better suited acoustically than the Swift Bridge Shell. Sowerby's opus is another descriptive piece that adds to the renown of the Chicago composer. As to Deems Taylor's Circus Day, it improves with repetition.



MARIA KURENKO,
Russian soprano, sang at the White House on the second anniversary of President Roosevelt's inauguration. Her list of numbers comprised Pur Dicesti (aria antica) by Lotti; Phyllis Has Such Charming Graces, arranged by Brown; Alleluia (Mozart); aria from Massenet's Manon; Passepied (Delibes); aria from the Snow Maiden (Rimsky-Korsakoff); Pastorale Song Without Words (Stravinsky); Lullaby (Cyril Scott); Your Sudden Smile (Henderson); and aria from Gounod's Faust. Corrine Simons Homer was her accompanist.

SIGMA ALPHA IOTA PROGRAMS

An artists' recital of Omega Chapter of Sigma Alpha Iota fraternity, at Lyon & Healy Hall on March 29, enlisted the services of Virginia Knapp, pianist, and Leola Aikman, soprano. Their fine work brought them the enthusiastic applause of the large audience.

The Omicron Gamma chapter's program at the musicale in the Allerton Hotel headquarters on March 31 featured American composers, chiefly MacDowell. Marguerite Ullman, Louella de Windt, Almada Jones, Anne Slack, Isabelle Walker Kuehne and Cordelia Pardee participated, to the enjoyment of the listeners.

MUSICIANS CLUB OF WOMEN

One of the regular programs of the Musicians Club of Women at Curtiss Hall on April 1, was furnished by Maria Matyas and Margaret Lester, vocalists; Helen Hawk Carlisle, pianist, and Linda Sool, violinist.

RENÉ DEVRIES.

OTTO ROBERT
SCHLAAFF-RIOTTE
Programs of Music for Two Pianos
CHEERED BY DEMONSTRATIVE AUDIENCE AT DEBUT
Town Hall, March 26, 1935

New York Herald Tribune
Town Hall Performance Wins Praise for Spontaneity
The players disclosed themselves as musicians of discriminating taste with comprehensive technique and well adapted to one another in the important factors of similarity of touch and approach to their instruments. Their performance was happily free from the deadening automaton-like cold perfection which characterizes so much two-piano playing and there was considerable spontaneity in their work.
—Jerome D. Bohm

Brooklyn Eagle
Rarely is one privileged to hear such extraordinary ensemble as these two artists have achieved. Among the piano duos this reviewer has heard Schlaaff and Riotte are the only ones who have attained unanimity which is more than merely mechanical.
—John Hammond

New York Times
Mr. Schlaaff, a native of Hamburg, received his early training in Germany; he arrived here in 1922. Mr. Riotte is an American, a graduate of Dartmouth College and the Institute of Musical Art. The two men joined forces about three years ago and have given concerts in various parts of the East. They make a co-ordinated team. They play together with carefully established balance of tone, color and nuance. They gave the Bach work a lyrical quality which was especially felicitous for the Fugue. The Mozart work had delicacy of touch and a certain charm. —H. T.

New York Evening Sun
The two players proved themselves accomplished artists by their performance. They possess a musical piano tone and they have acquired a high degree of keyboard and pedal unanimity. —S. A. D.

New York American
Mozart's Menuetto and Rondo had a finely balanced and faultlessly synchronized performance with shading and grace beautifully expressed. —Grena Bennett

Daily Mirror
THE PROGRAMME WAS ONE TO SEND THE AVERAGE AUDIENCE HOME IN ECSTASY. —W. F. S.

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Detroit Symphony Orchestra Has Galaxy of Outstanding Soloists

Lehmann, Rethberg, Schnabel, Pinza, Erskine and Miquelle Participate in Programs of Organization—Secret of Suzanne and Ballet Program Delight

DETROIT, MICH.—Lotte Lehmann, Metropolitan Opera soprano, again demonstrated her high art in the nineteenth Sunday evening concert by the Detroit Symphony Orchestra from Orchestra Hall on February 10, sponsored by Henry and Edsel Ford. Mme. Lehmann never makes the mistake of cheapening her programs and once again we were privileged to hear Wagner's Dich Teure Halle from Tannhäuser, which she sang so well at the regular symphony concert in Detroit recently. She also sang Rachmaninoff's In the Silence of the Night, Schubert's Erlkönig, Strauss' Zueignung and, with the chorus, Dvorak's Going Home. She renewed a decidedly favorable impression and gained many new admirers.

Ezio Pinza, basso of the Metropolitan Opera, heard the second time this season in Detroit, not only lived up to his previous reputation, but gained fresh laurels. He possesses in addition to a rich voice, youth and a scholarly bearing, which impressed the male section, and style, face and form, which unanimously carried the female audience. Pinza gave us, in a subdued, refined way, one of the finest exhibitions of voice culture that we have heard here. The Masonic Temple, where the concert took place, had 4,000 ardent listeners who recalled him many times for encores. Edwin McArthur, at the piano, in an unassuming way did much to make the recital a great success.

LEVENSON WORKS PERFORMED

The sixth Tuesday evening "pop" concert by the Detroit Symphony Orchestra in Orchestra Hall, February 12, honored the Finnish element of Detroit who were ably represented. Victor Kolar included the melodious and masterly first symphony by Sibelius and also his The Swan, which was added to the program. There were first performances in Detroit of Boris Levenson's A Night in Bagdad and a Fantasy on Two Hebrew Folk Tunes, which though distinctly modern and sparkling in flavor, nevertheless carried a basic strain of the Orient in its theme and some of the variations were most interesting. The Woodwind Ensemble of the orchestra, composed of John Wummer, flute, Marius Fossenkemper, clarinet, Dirk Van Emmerick, oboe, Joseph Mosbach, bassoon, and Albert Stagliano, French horn, assisted by Edward Bredshall at the piano, played Roussel's Divertissement and Blumer's Original Theme with Variations. While interesting, only musicians can appreciate ensembles of this sort; the average person out for a musical evening fails to feel its beauty. The concert opened with Cherubini's overture to Anacreon. There was a large audience.

SCHNABEL IN BEETHOVEN CONCERTO

Artur Schnabel, Austrian pianist, and Mr. Kolar, assistant director of the Detroit Symphony Orchestra, combined to make the eleventh subscription concert on February 14 in Orchestra Hall a highly memorable one. Schnabel had not played here with the orchestra since 1922.

It proved to be a night of first performances. Prokofieff's Classical Symphony and DeSabata's symphonic poem, Juventus, were played, the former proving rather conservative for what we have been accustomed to hear as modern music. The latter composition pleased the audience immensely and brought much applause.

In the middle of this program, Schnabel played Beethoven's fourth piano concerto in G major with magnificent style and tonal quality. His technic and musical conceptions are nothing short of superb.

ERSKINE WITH ORCHESTRA

John Erskine, equally known as novelist, English professor at Columbia University, president of the Juilliard Foundation, as well as pianist, was the soloist at the seventh popular Tuesday evening concert on February 19 in Orchestra Hall, with Ossip Gabrilowitsch at the helm. Mr. Erskine gave a cameo-like performance of MacDowell's second concerto in D minor. He possesses good musical instinct; his playing is clear, crisp and distinctive.

Rossini's overture to The Barber of Seville opened the program, followed by Haydn's symphony in C major, which was given a good reading. After the intermission we heard Rimsky-Korsakoff's Scheherazade, played in grandiose manner. The artist, conductor and orchestra enjoyed enthusiastic approval from the large audience.

RETHBERG ACCLAIMED

Elisabeth Rethberg, Metropolitan soprano, was the soloist of the twenty-first Ford Sunday evening concert broadcast by the Detroit Symphony Orchestra from Orchestra Hall on February 24. Flattering reports were verified in Mme. Rethberg's singing of Agathe's aria from Weber's Der Freischütz, and rarely has it been given such splendid interpretation. Her appearance drew a crowded auditorium. The orchestra and chorus under Victor Kolar were in good form.

OPERA AND BALLET PROGRAM

The second of the season's joint operatic productions by the Detroit Symphony Orchestra and Detroit Civic Opera was heard on February 21 and 22 at Orchestra Hall, with Mr. Kolar directing the orchestra from the pit for both Wolf-Ferrari's comic work The Secret of Suzanne and for the ballets that followed, which were danced by Ruth Page, Bentley Stone, Blake Scott and members of the Chicago Grand Opera ballet.

The opera, sung in English, proved a graceful and melodious score and Queena Mario, Metropolitan soprano, greatly enhanced it by her merry portrayal of the young bride Countess Suzanne as did Alfredo Gandolfi, Metropolitan baritone, who was the Count. Miss Mario's singing of the only solo in the opera was fluent and she proved a resourceful interpreter. Mr. Gandolfi's voice showed marked musicianship and he acted magnificently. The part of the mute servant was played by Elmar Lehr. He proved a distinctive addition to the celebrated cast.

Enthusiasm ran high during Ruth Page and Blake Scott's interpretation of Ravel's Bolero, and Gold Standard. Miss Page also did a number called Tropic and a tempestuous dance called Gypsy, which gave her scope to exhibit her versatility. It was a highly entertaining performance and filled the auditorium to capacity on two nights. Both Mr. Kolar and Thaddeus Wronski, general director of the Detroit Civic Opera, were compelled by insistent applause to make numerous bows to an appreciative audience.

MIQUELLE HEARD AS "POP" SOLOIST

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, was the featured soloist at the eighth Tuesday "pop" concert in Orchestra Hall. He played Lalo's concerto in D minor with pure tone, facility, and unfailing skill with fingers and bow. The audience gave him long and lasting applause. The program included Rossini's overture to the opera Semiramide, Sibelius' Valse Triste, Kotchetoff's A la Balalaika and, after the intermission, Pierné's Vennoise, a first performance in Detroit. Massenet's Twilight, orchestrated by Mr. Kolar, Mendelssohn's *scherzo* from the Scotch Symphony, played very spiritedly, and Wagner's overture to Tannhäuser completed the program.

One of the annual musical events to which Detroit music-lovers look forward is the piano recital by Edward Bredshall. From every standpoint of tonal coloring, rhythmic manifestation and technical facility, his presentations are outstanding. There is power in his craftsmanship. There was quality and a sense of balance in the Beethoven sonata, op. 90, in E minor with which he opened his program, and gracious lyricism in Schubert's fantasie in C major. After the intermission Mr. Bredshall played Hindemith's Lied, Poulenc's Three Perpetual Motions, Turina's Gardens of Murcia, Granados' Nightingale and the Lover, and Albeniz' Sevilla. The final group consisted of Chopin's mazurka in A minor and scherzo in B flat minor. The concert, which took place on March 1 in the Lecture Hall of the Detroit Institute of Arts, was well attended. The audience was pronouncedly enthusiastic. R. C. B.

Martin Sings in Opera

William Martin was heard in the rôle of Samson in Samson and Delilah in concert form, at Susquehanna University, Selinsgrove, Pa., on April 2.

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NEW YORK CONCERTS

APRIL 1

Mario Cozzi One of the most enjoyable song recitals of the season was that given by Mario Cozzi, baritone, in Town Hall. The young artist has been heard both in opera and radio, and a few years ago sang at La Scala, but received most of his instruction in this country. For sustained excellence of tone production, intelligence of interpretation and genial personality, his work merits much wider familiarity with the public. Mr. Cozzi's offerings did not invade the Lieder field, but included Non piu andrai from Marriage of Figaro and the Credo from Otello; Italian songs by Donaudy, Durante, Buononcini, Respighi, Cimara, and others; Spanish works by Esperon, Perez-Sociano, Chapi, and an English group by Charles, Manning, Sandoval and MacGimsey, attractively sung. Added to the advantage of a firm tone true to pitch and of manly and aristocratic quality, the singer possesses the ability to spin effective *messa-voce*. He endowed much of his music with a romantic quality and was particularly successful in capturing the veiled atmospheric tints of Respighi's Nebbie. A number of encores were granted in response to warm applause, among them the popular Old Man River. Edwin McArthur was the efficient accompanist.

APRIL 2

National Orchestral Association Two novelties took up the greater part of the Tuesday afternoon concert of the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall. These were a concerto for cello and orchestra by Leo Sowerby (first performance) with Alfred Wallenstein as assisting artist; and the American introduction of Joseph Jongen's Symphonie concertante for organ and orchestra, in which George William Volkel was soloist.

The Jongen score, which has attracted much favorable attention in Europe, is said to have been brought over by Mr. Barzin with a view to displaying the effectiveness of the organ as a concerto instrument. If so, he chose well. The combination of orchestra and organ, certainly a difficult one, is handled with consummate skill by Mr. Jongen. The work consists of four movements: allegro, molto moderato (in *modo* Dorian), divertimento—molto vivo, molto lento—lento misterioso, and toccata—moto perpetuo. Thematic interest prevails throughout, stimulated by the contrasts of the different divisions. The instrumentation is rich and varied, the composer's intent being apparently more to construct a fine piece of music than to afford opportunity for spectacular virtuosity on the part of the featured artist.

Young Mr. Volkel, who is a graduate of the Guilmant Organ School (Dr. William C. Carl, director), and who has distinguished himself in the field of organ-playing, gave a masterly performance of the solo part, with able support by the ensemble. A storm of applause greeted the composition. M. Jongen is director of the Royal Conservatoire of Brussels, and is considered by many authorities to be the foremost Belgian composer.

Mr. Sowerby's music for cello and orchestra received a felicitous première, Mr. Barzin conducting with his wonted authority and Mr. Wallenstein playing brilliantly and with supple, flowing tone. Unfortunately, the cello passages are not such as to exhibit the beauties of the instrument. The orchestral writing gave far more opportunity for fine tonal exposition. However, the three parts of the composition (classified on the program as "with breadth," "very tranquil," and "fairly fast") contained considerable loveliness. At the close, Mr. Sowerby, who was present, shared in the thunderous applause which the audience accorded him, Mr. Barzin and Mr. Wallenstein. The opening number of the afternoon was Beethoven's Prometheus Overture.

Gala American Concert For the benefit of Mrs. Franklin D. Roosevelt's Club for Unemployed Girls of New York City and sponsored by Mrs. William Randolph Hearst, a numerous smart audience heard a concert given entirely by American operatic and concert artists, accompanied by the Philharmonic Orchestra, at the Metropolitan Opera House.

Beginning with The Star Spangled Banner led by Werner Janssen, the Philharmonic Orchestra played the first part of the program, which consisted of Wagner's Huldigungsmarsch, the *largo* from the New World Symphony by Dvorak, the Indian Suite by MacDowell and Liszt's symphonic poem Les Preludes.

Mr. Janssen gave an inspired leadership to the music played, directing with that dramatic intensity and poetic gift of interpretation for which he has become eminent here in the short space of a few months. In particular, his reading of the Dvorak music had a simplicity of utterance that showed this fine music to the highest advantage and allowed it to sound with rare clarity.

The second section comprised operatic scenes sung by American members of the Metropolitan roster and two guests, Julius Huehn and Frank Chapman, both baritones, under the direction of Alexander Smallens. The first of these was a duet from La Favorita magnificently interpreted by Gladys Swarthout and Frank Chapman. Exquisite musicianship characterized their performance and they were enthusiastically applauded.

This episode, the only one to be sung out of costume and setting, was followed by the quartet from La Boheme excellently sung by Nina Morgana, Helen Gleason, Frederick Jagel and Richard Bonelli. For their fine delineations the four artists received three curtain calls.

Cyrena Van Gordon and Margaret Halstead were heard in a dramatic presentation of the second act duet from Lohengrin, in which their beautiful voices joined with precision. These artists were also favored with prolonged applause. This scene was succeeded by the trio from Faust sung with dramatic effect by Helen Jepson, Paul Althouse and Julius Huehn. It was easily the vocal highlight of the evening. The operatic excerpts ended with the quartet from Rigoletto, masterfully presented by that fine aggregation of vocalists, Mary Moore, Myrtle Leonard, Frederick Jagel and Richard Bonelli. Recalls brought the foursome before the curtains several times.

Part III of the entertainment introduced that deft and skillful two-piano team, Vera Brodsky and Harold Triggs, who played in scintillating manner Infante's Ritmo and the Gottschalk-Moross item, The Banjo. The extraordinary versatility of these two young Americans aroused the audience to such excitement that they were forced to add an encore—the only one of the evening—and would have been able to play again had the curtains not been lowered.

Ruth St. Denis and Her All-American Ballet concluded this splendid program. With Joseph Littau conducting, the ensemble presented three ballets with pictorial vividness and was warmly applauded for its consummate artistry. Miss St. Denis was especially well received for her solo dances. The divertissements were Peacock Ballet, given to music by Edmund Roth; Soaring, interpreted to a Schumann composition; and a Buddhist Festival, accompanied by music of Rimsky-Korsakoff and other composers, arranged by Wells Hively.

Mrs. Roosevelt attended the concert accompanied by her daughter and son-in-law and Mrs. James Roosevelt, the President's mother.

APRIL 3

Philharmonic Orchestra Concluding the cycle of Brahms' works by the Philharmonic Symphony Orchestra, Toscanini conducted that composer's Serenade No. 1, in D major, and the fourth symphony on Wednesday, Friday and Sunday of last week. The program had undergone an alteration, with the serenade substituted for one of the piano concerti, because of Ossip Gabrilowitsch's illness.

The program therefore afforded a contrast between Brahms' earliest orchestral work and his final one. The serenade, his op. 11, was written eighteen years before the first symphony and more than a quarter of a century before his last. Composed originally as a chamber music octet during Brahms' service at the court of Lippe-Detmold, it was later rescored for small orchestra. The work shows influences of Mozart, Schubert and others, but also many original Brahmsian qualities in unmistakable strength. Toscanini's performance gave rich warmth of tone and minimized the rather loosely woven and simple texture of its six movements.

The *maestro's* reading of the fourth symphony is a familiar one, superb in its cumulative power and endowed with a clarity, precision and exquisite sheen of instrumental treatment. The quality of the strings in particular was of ravishing beauty in the *andante*. In sum, this was a heart-warming and sincere evocation of great music, mightily conceived and set forth with winning perfection of detail. The audience remained for a time at the end, applauding.

Mona Rani and Her Hindu Musicians Mona Rani, a native of Southern India, presented an elaborate program exclusively composed of the pure native folk music and folk dances of India. She sings in Hindustani and in Maharatti, and the range and quality of her voice differ in character from that which we associate with Western concert singers. Her vocal production has a depth of emotional quality.

The native musicians who assist Mona Rani on such instruments as the Dilrubba, Taush, Esrar, Ektara, Sitar, Surbahar, Dotara, Khole, Tabla, Dugi, Pakhoaj, Dholak, Khanjani and Tal, represent different sections and races in the Indian peninsula. The variety of instruments was used both for solo work and as accompaniments to song and dance. It was claimed that some had never before been heard in this country; the most modern of them dates back to the thirteenth century.

Mona Rani, attractively costumed, also danced and her performances are authentic replicas of those familiar in India today. There is a note of subtle restraint in the gayest dance and the merriest melody which gives them a peculiar charm. In the religious dances and devotional hymns, that deeper spirit is portrayed with reverence and simplicity.

Mona Rani was assisted by Satyen and Amar Ghose, Nirmal Das and Mirza Jaffer, also Tarawanti and Padmawatti.

There was a large gathering in attendance who seemed interested. The appreciation might have been keener had the audience been supplied with the material sent to the press, in addition to the program notes.

FRANK BISHOP,

pianist, will give a recital in Town Hall, New York, on April 23, offering a toccata by J. K. Fischer, a passacaglia by the same composer, the Bach-Busoni prelude and fugue in D, Beethoven's Appassionata sonata, a Mozart sonata, and the Schumann Carnaval. April 12, he was heard in the same program at the Detroit (Mich.) Institute of Arts.

APRIL 4

Boston Symphony Orchestra Interest in the next to the last New York appearance this season at Carnegie Hall of the Boston Symphony Orchestra under Serge Koussevitzky was centered in the first local hearing of the Alban Berg symphonic pieces extracted from his new opera, Lulu.

With no discredit whatsoever upon the previous analysis Moses Smith made of these

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pieces in his Boston letter to the Musical Courier of March 30 and César Saerchinger's comments on a recent London performance of the same composition, published in the April 6 issue, this reviewer feels that Alban Berg's new work is of no musical value. Certainly here is music that is in no way comparable to any episode of the Wozzeck score. It appears to be merely an experiment in atonal orchestration in which there is deft workmanship but no inspirational quality. Olga Averino, that brilliant soprano, sang her brief episode excellently, vocalizing the discordant phrases with superior musicianship. Koussevitzky so conducted the score that it was given every opportunity to be appreciated. It was received with hisses and little applause. Briefly, it is evident in this tonal creation that the composer of Wozzeck has gone berserk. Possibly the music of Lulu is the last gasp of a dying tonal era.

A delightful reading of Ravel's Le Tombeau de Couperin opened this program. The music is commonplace but splendidly orchestrated and the orchestra sounded it eloquently. A masterly presentation of the Beethoven fifth symphony closed the concert. This was wildly applauded by the crowded house.

Poldi Mildner That youthful and dynamic pianist, Poldi Mildner, who made her début here several years ago at the age of seventeen, returned to give another New York recital in Town Hall. The evening's performances were definitely on the stirring side, and at moments approached the vertiginous in the speed, energy and headlong impetuousness of their design. The program included the praeludium and fugue in D major of Bach-Busoni; Haydn's sonata in E flat major; the Schumann Carnaval; a nocturne and barcarolle by Chopin; Debussy's Reflêts dans l'eau; Prokofieff's Suggestion Diabolique, and as a final feat, the Brahms variations on a theme of Paganini, which were tossed off with scintillant technic and amazing nonchalance. It cannot be said that Miss Mildner has gained complete maturity of her interpretative style as yet, though there were moments in the Carnaval when she captured the rich and passionate lyricism of introspective passages with no little skill. Stylistically, she would do well to refine her somewhat tempestuous manner and seek for a greater fluency of legato and authenticity of interpretation, if the considerable promise contained in her exploits as a "child prodigy" is to be realized in mature artistry. The audience was a large one and highly appreciative, the response to the fiery playing of the Brahms variations being particularly frenetic. A number of encores were added after long applause.

APRIL 5

Criterion Morning Musicale Apolyna Stoskus, soprano, and Mildred Dilling, harpist, regaled the audience at the Criterion Morning Musicale held on Friday in the grand ballroom of the Hotel Plaza. Benjamin King and Arpad Sandor were the musicianly accompanists. The young singer displayed her talents in a variety of numbers, including two Handel arias, a first performance of I Sat Alone (MS.) by A. Lehmann Engel, Rachmaninoff's The Coming of Spring, Voi lo Sapete from Cavalleria Rusticana, the Bach-Gounod Ave Maria, a song by Roger Quilter and other items. She has a fresh, clear voice, finely timbred and of appealing quality. She pleased her hearers, who gave her warm applause and demanded encores.

Miss Dilling played two movements from H. Renie's concerto in C minor, *adagio* and *allegro risoluto;* later she offered three pieces by Tournier (for harp alone), The Forest Pool, Grey Donkeys on the Road to El-Azib and Feerie (prelude et danse). An established exponent of the harp, Miss Dilling revealed anew her technical powers, beauty of tone and scope of interpretation. She has genuine feeling for her instrument, and brings out its potentialities, from delicacy to the more sonorous effects, with a sure hand. In the last group, the two artists appeared jointly.

Jeannette de Geelen The New York début of Jeannette de Geelen, pianist, took place in Town Hall before a sizeable and distinctive audience. The young artist, born in Mexico City of Dutch parents, was graduated from the conservatory in that city and later studied with Sauer in Vienna and with Maria Carreras in New York. She had played in various European cities. Unfortunately, earlier in the day she had suffered bruises when a taxicab in which she was riding collided with a truck. Despite these disabilities, she pluckily went through with her program. The works presented included Liszt's arrangement of Bach's organ fantasia and fugue in G minor; Brahms' formidable variations and fugue on a theme by Handel; a Chopin group, and works of Ravel, Debussy, Schubert-Liszt (Wanderer fantasy) and Liszt (Mephisto waltz.) Although it was not possible to judge the artist's abilities at their best, enough was shown to establish that Miss de Geelen is a performer exceptional in refinement of musicianship, artistic conception of major works, and thoroughly equipped in technic and command of the piano's resources. She was refreshingly superior to the average debutante pianists and disclosed an independent and superior viewpoint upon her art. The audience was markedly enthusiastic and rewarded her playing with numerous recalls and requests for encores.

Virginia Morgan Steinway Hall was the setting for an evening recital by Virginia Morgan, young American harpist, who has appeared as a member of the Morgan Trio both in this country and in Europe and has made previous solo appearances in New York. A graceful and attractive figure on the platform, Miss Morgan presented a program ranging from Bach (two preludes) to modern French compositions. A Debussy Arabesque and Valse, three works of Albeniz, a left-hand study by Torgerson (which showed technical mastery) and a charming miniature (The Music Box) by Poenitz represented older music. Among recent contributions were a delightful set of Variations Pastorales sur un vieux Noël by Rousseau, the Legende d'apres Les Elfes de Leconte de Lisle by Renié (a number which was introduced by a pleasing little explanatory talk by the artist), and two works by Grandjany (Children at Play and Rhapsodie based on an Easter Mass). Miss Morgan played these compositions with fullness of tone, variety of expression and no little musicianship. Both her technic and interpretations were revealed as excellent, and in addition there was the pleasing effect of an easy stage presence and a magnetic personality. The recital was largely attended and warmly applauded.

APRIL 6

Boston Symphony Orchestra The final New York appearance for the season of Serge Koussevitzky and his eminent orchestra from Boston found a Carnegie Hall audience of distinguished makeup whole-heartedly responsive to the excellent matinee program offered. It was typical of Dr. Koussevitzky's flair for original program-making that he began the list with Ravel's Le Tombeau de Couperin (repeated from Thursday's concert), and proceeded to Schumann's symphony No. 4, in D minor, which was set forth with buoyant richness of tone, and a quality of joyous energy that minimized the prolixity and occasional platitudinous quality of the work. When performed with such power and youthful romanticism, Schumann's symphony, despite its indifferent scoring, has the power to enkindle the mind and heart. After the intermission, Dr. Koussevitzky led Sibelius' seventh symphony in a reproduction of the most glamorous sort, painstaking as to detail and with a splendor of orchestral sonority and unique evocative power. The rousing final number was Ravel's second suite from Daphnis et Chloe, a minor masterpiece which called forth all the remarkable virtuosic powers of the distinguished orchestra. A reading of unique brilliance and power, with a stunning climax, it brought a prolonged ovation and many recalls for the conductor, who signalled his men to rise and share in the acclaim for a great afternoon of music-making.

Katherine Ruth Heyman A large and interested audience gathered in Town Hall on Saturday afternoon to hear an all-Scriabin program by Katherine Ruth Heyman, pianist, whose allegiance to the art of this composer is of long standing. Miss Heyman chose numbers to reveal the phases of development from the romantic flavor of the early writings to the mysticism and esoteric qualities of his later days. The inception of Scriabin's style was given exposition in the first sonata, op. 6, and three of the twelve études of op. 8. Transition was shown in the fourth sonata, op. 30, a prelude from op. 37 and the Poème Satanique. The final fruition of Scriabin's musical intent was set forth in the fifth sonata, op. 53, the eighth sonata, the étude in fifths from op. 65, a prelude from op. 67 and Flammes sombres, op. 73. The first sonata

(*Continued on page* 19)

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NEW YORK APRIL 13, 1935 No. 2856

All men are equal except in piano playing.

—o—

When will all of the people like good music all of the time?

—o—

Opportunity is said to knock only once. This laudable restraint cannot be attributed to some of the modern epics for percussion instruments.

—o—

What is so rare as a day in June? A voice teacher whose pupils are not artists, are not actively engaged and are not enjoying enviable and triumphant successes.

—o—

In England they are planning an Elgar Memorial Window in Worcester Cathedral in honor of the late composer. In America toiling music creators are fortunate to get a tombstone—unless they are prolific purveyors of musical comedies, in which case they own a yacht and after they are gone, the radio pays them anniversary honors by performing a complete program of foxtrots and waltz hits from their pen.

Would it not be a fine idea if someone were to immortalize MacDowell, Chadwick, Griffes or others of our significant tonal creators in some such gracious fashion as is practised in Albion?

—o—

A Beethoven Discovery

One of the surprising news items of the last fortnight concerned the discovery of a Beethoven manuscript in a place where no collector would have looked for it. The story, as related, states that the proprietor of a second-hand furniture store in Yonkers, N. Y., attended an auction sale in Long Island some time ago, doubtless on the watch for articles which might prove useful in his business. He bid fifty cents for "an old, frayed, German music manuscript," thinking it of little value. His brother, with a more inquiring turn of mind, took the memento to the music division of the New York Public Library, where it was discovered that it was the original sketch for a composition in Beethoven's hand. The date of the relic was pronounced to be 1811, and its genuineness was further attested by the custodians of the Library of Congress in Washington. The value of the parchment was estimated to be between $2,000 and $5,000, though opinions on this matter differ.

This lucky "find" testifies to the fact that there are possibly many other mementos of some value buried in the possessions of those who little realize their genuineness. Not every piece of old vellum contains a treasure in disguise, but it is one of the romantic things about historical exhibits of the sort that they often escape detection for many years, are thoughtlessly destroyed, or purposely withheld by those whose ideas of their importance to the historical record is somewhat faulty.

A strange freak of fortune caused this sketch for a perhaps uncompleted Beethoven work to nestle among the effects of an old wareroom. Who knows what other priceless pieces may not be hidden in the attics of America and Europe?

—o—

Legends That Die Hard

The pages of musical history are honeycombed with more or less picturesque legends that gain greater currency than any of the authentic details about a composer's life. What layman does not know the fanciful story about Beethoven's sonata called the "Moonlight," ostensibly improvised on the spot by the composer at the bedside of a sick girl? Or that one about Handel's writing the Water Music to placate an angry King? Or Scarlatti's "Cat" fugue penned in imitation of the animal who ran up his keyboard? Sometimes there is an element of truth in the story, more often there is none at all.

The romancers deserve more than a little blame for the way they have taken liberties with historic fact. The other evening a radio hour presented a supposedly true story in dramatized form about the great magnanimity of Beethoven, who at a Viennese benefit musicale in the year 1810 received a manuscript from the hands of a shivering old woman. When opened, this turned out to be the original score of Bach's air on the G string, at which the entire company murmured reverently (in spite of the fact that Bach was little appreciated at this time). The woman was sent for and turned out to be the composer's last surviving daughter, and (best of all) Beethoven then and there declared that the entire royalties of his minuet in D would go to her for the rest of her life. (Perhaps this "charming" little play, as it was characterized by no less a personage than William Lyon Phelps, was devised in order that the orchestra might play two popular classics?)

Is it not high time that some regard for the actual facts in art history should prevent wholesale misapprehensions being created in the mass of the people by romantic fictions of rosy hue?

—o—

Americans to the Fore

It seems as if the zealous efforts that have been carried on for the last decade or more to further the interests of the American composer had borne fruit at last. The present prestige of native music and musicians is unmistakable. Aaron Copland, writing in The American Mercury (New York) on The American Composer Gets a Break, instances the remarkable phenomenon that occurred last season when three American operas, by Howard Hanson, George Antheil and Virgil Thomson were being given simultaneously in New York. Another fine exploit was that of the League of Composers, which commissioned eight native composers to write works which had been pledged in advance for performance by outstanding organizations of the country.

This winter Werner Janssen, young American conductor and composer, has been granted an unusually large number of weeks in which to wield the baton of the New York Philharmonic-Symphony Orchestra, in the course of which he has carried on an active propaganda for the music of our creative artists. The National Broadcasting Company has sponsored a series of six concerts of chamber music, half of the programs being by Americans. Last season the Roth Quartet gave a series of chamber concerts in New York, including on each program the work of a native composer. The Boston Symphony Orchestra has given new American works in the last two seasons. So have the Philadelphia, Chicago, Cleveland, and other orchestras, the Stradivarius and Pro Arte String Quartets, the Adesdi Chorus of New York, the Harvard Glee Club, the Westminster Choir and numerous other eminent organizations. In the operatic sphere, the native singer is getting more opportunities than ever in the past, and it is to be expected that the supplementary season in English of the Metropolitan next spring will bring many more to the fore.

Indicative of the way the wind is blowing, during the past two weeks the General Motors Symphony Orchestra has arranged two special programs constituting an American Music Festival, broadcast over WJZ on April 7 and 14. The advance announcement from the organization stated that "these festival concerts do not pretend in any way to be comprehensive surveys of American music. The important purpose, rather, is to advance and interest the American public in expert performance of music by native composers." Seventeen creative musicians are represented in the two programs, which will also utilize the talents of five conductors and four performing artists—all of this nation.

Simultaneously, a gala American concert was organized by Mrs. William Randolph Hearst for the benefit of Mrs. Roosevelt's Club for Unemployed Girls and presented at the Metropolitan Opera House. This, too, utilized a large quota of native artistic talent and music. In New York the Civic Symphony Orchestra presented a second American Symphony by Otto Cesana, and Werner Janssen gave music suggested by Shelley's Prometheus Unbound, composed by Samuel Barber. The Radio City Music Hall orchestra, under Erno Rapee, performed Horace Johnson's In the American Manner, and Eddy Brown programmed the same composer's Streets of Florence with the symphony orchestra over WOR. The National Orchestral Association in New York gave a hearing of a new cello concerto by Leo Sowerby. Gena Branscombe's compositions were heard in a program before the Matinee Musicale Club of New York. The four-day Festival of American Music at the Eastman School, Rochester, N. Y., one of the pioneer organizations in promoting the work of Americans, also was held beginning April 2.

All these cumulative endeavors point to a large degree of sentiment in favor of giving the benefits of the great musical apparatus of the country to the native sons and daughters. It is an excellent thing and must heartily encourage those who have long urged such a step.

—o—

Radio Musicians' Grievances

A recent broadside issued by certain members of the New York Musicians' Union called attention to the fact that jobs are somewhat inequitably apportioned in the radio industry. Further, it is alleged that an effort is being made by the radio companies to keep down the wage of the players by some ingenious practises, which will be outlined in the following paragraphs.

A distinction exists between musicians who are permanently employed on the musical staff of a broadcasting company and those who (when they can get them) fill playing jobs from outside on the various commercial programs. The former are known, in radio parlance, as "housemen" and the companies for whom they work as "houses." The bill of grievances set forth is as follows:

"Conditions as they exist today among the radio house musicians are deplorable.

"One big house permits its men to play all the commercial dates that are possible. These housemen are hogging all the work and all the money that human endurance will permit. When he is up against it for help, he gets a substitute and sends him to some house sustaining program so that he only has to pay the 'sub' $5 an hour.

"Another big house makes its house musicians play all its commercial dates at the rate of weekly basis, which means a ¼ hour commercial pays only $1.04, ½ hour commercial pays only $2.08, ¾ hour commercial pays only $3.12, one hour commercial pays only $4.16. These musicians are credited with the actual commercial work which they perform.

"Astounding and incredible as it all seems, the truth can be easily found by merely dividing the housemen's time into his house weekly salary.

"Such conditions have brought about a lack of competition between housemen and non-housemen and have led to an overworked group of musicians, the housemen.

"The President of the United States, Franklin D. Roosevelt, as a part of his program for national recovery has asked that unemployment be reduced. Local 802, the Musical Local of New York City, can do its bit to aid national recovery by reducing unemployment among its members, by prohibiting the use of housemen on radio commercial programs.

"The sponsor and advertiser of commercial programs can be an aid to Local 802 by insisting that no houseman be permitted to play on their commercial programs. The houseman has enough work, as he is playing all the house sustaining programs. If he is not satisfied with his house position, let him quit. He can then go out for commercial work. There are plenty of good musicians waiting for his position as houseman.

"MEMBERS OF LOCAL 802."

The remedy for this situation no doubt lies in giving some of the outside musicians a chance in some of the "extra" jobs on radio programs. The old adage that "to him who has shall be given" seems to hold sway with particular force in union musicians' activities. Why not give the outsider a few of the "plums" that overwhelmingly fall to the lot of the overworked staff artists? The latter possibly would be the last to desire this, but for the good of the profession as a whole, the New York Musicians' Union ought to pass restrictive rules on the amount of employment that any man may monopolize.

VARIATIONS

By Leonard Liebling

At the Gala Concert and Surprise Party of the Metropolitan Opera, Sunday evening, March 31, the program included a one-act comedy sketch written by Leonard Liebling, and performed by members of The Lambs.

The playlet is appended herewith, by request:

"THE CUB CRITIC'S DREAM"

CAST OF CHARACTERS

Mr. Tilman ..... Len D. Hollister
Mr. Fownes ..... Ralph Locke
Mr. Brenderson ..... John Cherry
Mr. Niebling ..... Al Ochs
Mr. De Grossi ..... Walter Armin
The Cub Critic ..... Bruce Evans
John Dunbar ..... John Dunbar
Page ..... Don Tomkins

Scene—Press-room of the Metropolitan Opera House during an evening performance.

Time—Present.

[Curtain discloses press-room, with five tables to which are affixed large printed signs, respectively: "Il Progresso Italo-Americano", "Times", "American", "Sun", "Herald-Tribune." Tables are provided with drop lights and telephones. On the "Times" table is a large pile of books. On the "Herald-Tribune" table, a score of "Tristan and Isolde."]

PAGE

(in uniform; enters with Cub Critic, who carries a program and large pad; wears somewhat ancient evening clothes; opera cape, crush-hat, muffler, stick, gardenia in button-hole.)
"This way, sir."

CUB

(looking about timidly)
"Do you mean me?"

PAGE

"Sure."

CUB

(happily)
"Oh, thank you." (shakes hands effusively.) "I'm looking forward to hearing Trovatore tonight."

PAGE

"Say, I haven't seen you here before."

CUB

"My name is Clyde Huntington Towers. This is my first time at the Opera. I'm substituting for the music critic of the Undertakers' Gazette."

PAGE

"Well, you're dressed for it . . . . What you here for so early? You've got a whole hour."

CUB

"That's fine. I can get a little rest. The excitement's tired me all out."

PAGE

(picks up Musical Courier, Musical America, Musical Digest from one of the tables, and hands them to Cub.)
"Here—take a look at these—they'll put you to sleep."

CUB

"Don't the critics come up here before the curtain?"

PAGE

(grins)
"Yeah—before the last curtain."

PAGE

(takes pack of cards from pocket)
"Excuse me. I've got to put these in box 43. The old gent there always plays solitaire."
(exits, whistling Smoke Gets in Your Eyes.)
(Cub looks about respectfully. Sits down at "Herald-Tribune" table. Reads music papers; begins to drowse; falls asleep. Dark stage, indicating passage of time. Lights up. Cub asleep.)
(Enter Tilman, in evening clothes. Sees Cub at "Herald" table.)

TILMAN

"I'm Mr. Tilman."

CUB

(jumps up)
"Oh, pardon me. I'm afraid I've taken your place."

TILMAN

(affably)
"You've taken my seat; not my place."

CUB

(confused)
"Yes, indeed; I mean, no indeed. I'm sorry, Mr. Tilman." (removes his impedimenta from "Herald" table, and seats himself at "Sun" table.) "There, sir."

TILMAN

"Thank you. As I might paraphrase the poet:
'And when a critic's in the case
You know all things give place.'"

CUB

(laughs politely)
"Yes, sir. Yes, indeed, sir."

TILMAN

(phones)
"Please get me Mr. Perkins at the Herald-Tribune. Tell him to fix up a paragraph about Trovatore and say that the usual cast appeared."
(Enter Brenderson, in day clothes. Wears spectacles)

BRENDERSON

"Hello, Tilman."

TILMAN

"How do you do, Mr. Brenderson." (opens Tristan score and begins to write.)
(Brenderson sees cub at "Sun" table.)

CUB

(rises quickly)
"This is your seat, I'm sure, Mr. Brenderson."
(goes to "Times" table)

BRENDERSON

(seats himself; to Tilman)
"Don't tell me you're actually writing a review of Trovatore."

TILMAN

"Indeed not. I'm doing Tristan and Isolde."

BRENDERSON

"But that's tomorrow night."

TILMAN

"In the words of the treasured poet, I'm 'breaking the legs of time.'"
(Enter Fownes in grey business suit, carrying several books)

FOWNES

"Well, I've had some busy day—lecturing, writing my Sunday article—(to Cub), I'll have to trouble you, young man—"

CUB

(rises quickly)
"Certainly, Mr. Fownes; certainly."
(Business as before; puts his stuff on "Progresso" table, and seats himself)

FOWNES

(seats himself and phones)
"Hello—hello—this is Fownes. Call up Bill Chase at the Times will you, and tell him to reserve two columns for Trovatore."

BRENDERSON

"Don't hurt yourself!"

FOWNES

"My paper believes in quantity. Anyway, it's all done except the last line. (Takes bunch of MS. out of his pocket). 'Further discussion of Verdi's characteristic early style may be deferred for a future occasion.'"
(Enter De Grossi; wears black sack suit, felt hat)

DE GROSSI

"Buena sera, signori, buena sera. Beautiful day, this evening."

FOWNES

"Hello, De Grossi."

DE GROSSI

(sees Cub at "Progresso" table)
"Scusa, scusa; is my table."

CUB

(As before, picks up belongings and holds them under his arm)
"And *scusa* me."

DE GROSSI

"This is the room for press—*journalistico*."
(seats himself)

CUB

"Of course, of course. I'm on the press, too, but not exactly in the—"
(Enter Niebling, singing Over There—in checked suit, derby, cigar)

NIEBLING

"Hello, folks. (excitedly). Say, I've just come from a pip of a show. Never saw anything like it. Gee! The pep! The punch! A knockout!"

TILMAN

"At Carnegie Hall?"

NIEBLING

"Carnegie Hall, your hat! Max Baer over at Madison Square Garden."

DE GROSSI

(laughs)
"Max Baer! He's the joke. Now, Primo Carnera, he's the—"

NIEBLING

"Aw!"

BRENDERSON

"Gentlemen—I can't hear myself write."

NIEBLING

"I'll write it for you, Bill. 'The performance of this evening could not compare with the one this chronicler heard in 1874, when the incomparable Lilli Lehmann,' and so forth and so on."

BRENDERSON

"Well, what the Metropolitan needs today, is Voices, Voices."

TILMAN

"And more Wagner."

DE GROSSI

"Wagner! Bah!"

FOWNES

(to De Grossi)
"Say, I saw Paul Bekker, of the Staats-Zeitung, downstairs. 'Olin,' he says to me (German accent) "dere iss only one Vagner—dot iss, dere iss two. One, de vay dey sing it here, und de odder, de vay dey sing it in Deutschland. Dot first scene in Götterdämmerung"—

TILMAN

"You're right, Mr. Fownes. At last week's Tristan, the B sharp was omitted—here on page 264. (Indicates score) B sharp is the most important note in the score. It emphasizes the grave beauty, the poignancy of—"

NIEBLING

(with mock solemnity)
"Indubitably so."
(To Cub)
"How about it, kid?"

CUB

"I'm not a regular critic. My real job is writing obituaries."

NIEBLING

"Well, you won't have to change your style much . . . . Sit down, why don't you? . . . . Or lean."

CUB

(looks about)
"That's all right, thank you."
(Crosses rear, and writes by holding his pad against the wall)
(Enter Page bringing copy of "Daily Mirror.")

PAGE

"Here's your Mirror, Mr. Niebling."

NIEBLING

"The early edition. No seventh race at Miami."

PAGE

"Maxine won it."
(Exits)

DE GROSSI

(angrily)
"Porco di Bacco! I didn't have him!"

NIEBLING

"Another dollar gone to hell, hey? (takes out coin) I'll give you a chance to get it back. Odd or even—for a dollar." (flips coin)

DE GROSSI

"Ah! Better you write your *revista*."

NIEBLING

"You said it. (Phones) Hello—get me the American desk."

(*Continued on next page*)

FOWNES
(to Brenderson)
"Witherspoon and his pals could put this dump on its feet by giving more Mozart."

TILMAN
"More Wagner."

DE GROSSI
"More Verdi and Puccini."

NIEBLING
"And some Mussolini—eh?"

DE GROSSI
(in Italian)
"Imbecile."

BRENDERSON
"My next Saturday's article points out that"—

NIEBLING
(in phone)
"Hello—hello. What you fellers doing down there? Playing pinochle? Listen. Dig out the last article my assistant, Grena Bennett, wrote on Trovatore, and sign my name to it, will you?"

BRENDERSON
(severely)
"As I was saying—my Saturday article will point out that *bel canto* must be restored. When I heard Adelina Patti in 1889—"

NIEBLING
(pointing to Cub)
"Tell him about the time you had coffee with Bach."

BRENDERSON
(sarcastically)
"You wouldn't know anything about 1889—"

NIEBLING
"Yeah? 1889? The last bare-knuckle championship fight—John L. beat Jake Kilrain."

CUB
"It must be wonderful for you gentlemen to hear all the concerts and operas."

TILMAN
"I only go to Philharmonic concerts and Wagner operas." (to Brenderson) I say with the poet, 'Nothing will come of nothing.' Potentially, this house must do more Wagner."

FOWNES
"Mozart and Gluck."

DE GROSSI
"Verdi and Puccini."

BRENDERSON
"Better Singers."

NIEBLING
"Well, that makes it two up and one to go. How about a couple of snappy jazz operas by Kern and Gershwin?"

BRENDERSON
"Take the great Malibran, who died in 1836——"

NIEBLING
"You take her. I'll take Lily Pons. (To Tilman) What does the poet say about that?"

(Enter John Dunbar.)

DUNBAR
(Dressed in a cheap sack suit, carrying cap)
"Gentleman, it is a great honor to meet you eminent critics. I am John Dunbar, American tenor. What this opera house needs is a tenor like me. I can't get a chance here. One kind word from you—"

TILMAN
"Insolence."

NIEBLING
"My kind word is, back to the farm."

DUNBAR
"You must listen, gentlemen." (Starts end of Narrative from Boheme, and sings until he reaches the first high tone.)

DE GROSSI
"Brava. Brava."

BRENDERSON
"Bad *portamento*."

NIEBLING
"Bad? I'll fix *that*."
(Nonchalantly draws revolver and shoots as Dunbar nears the second high tone.)
(Dunbar sinks to his knees, and sings the final high tone.)

NIEBLING
(Draws second revolver) "Grand opera tenors sure die hard." (Shoots again and Dunbar falls, dead.)

CUB
(In terror) "Oh!"

FOWNES
(Singing from Götterdämmerung) *"Hagen, was thust du? Was thatest du?"*

TILMAN
(Sings opening chords of Siegfried's Funeral March.)
(Enter Page.)

PAGE
"Well, anyway, he was better than the goat that's singing in Traviata tonight."

FOWNES
"What do you mean, Traviata?"

BRENDERSON
(To Page) "The opera is Trovatore."

PAGE
"It was! But the main gal had indisposition, so they changed it to Traviata."
(Excitedly all call up their papers on the phones.)

DE GROSSI
"Hey—what's the matter? Traviata, she is a good opera, too."

FOWNES
"And I wrote a couple of columns." (tears up MS.)

NIEBLING
"To pull that on us." (All grab telephones.)

BRENDERSON
(In phone) "Get me the Sun, quick—"

TILMAN
(In phone) "May I request you most urgently to—"

FOWNES
(In phone) "New York Times, for the love of—hey, the Times—Times—"

NIEBLING
(In phone) "Let mine stand; just change the names."
(All exit, except Cub.) (When commotion ceases, stage is clear.) (Dark stage.)

CUB
(When lights go up, Cub is seated as at beginning, asleep.)
(Enter Page. Crosses to Cub and shakes him.)

PAGE
"Hey, hey. Wake up there, will you?"

CUB
(Awakes and rubs his eyes) "Don't shoot—don't shoot—"

PAGE
"Gee, mister, you must be having dreams."

CUB
"I don't understand—I—I—where are all the critics?"

PAGE
"Not a one showed up. The opera's over. They're just ringing down the curtain."

TOWERS
"I must have slept through all of it."

PAGE
"You sure did. . . .. That makes you a real music critic."

(THE END)

* * *

Just returned to New York, I bring back highly pleasurable recollections from the four-day annual convention of the Nebraska Music Teachers' Association, held at the Hotel Cornhusker, Lincoln, Neb., April 3-7.

Going westward at a late moment, I had to fly from New York to Chicago, my first experience in an aeroplane. To add to the joy of the adventure, there was a 60-mile gale blowing when the eight-passenger ship left the Newark field. The contraption looked huge when I stepped into it, but seemed smaller and smaller as we soared upward. It swayed and bounced traditionally and at first I held on to the arms of the seat and tried to steady our course. "Lots of air-pockets today," I remarked to my neighbor. "There's no such thing as air-pockets," he commented scornfully; "they're air billows." That relieved me considerably.

Ten minutes passed before I dared look at the ground, which appeared to be a million miles away. However, in twenty minutes I was an air veteran, fatefully resigned, and thereafter I enjoyed the trip hugely, eating my lunch with gusto (8,000 feet above the Alleghenies) and picking off the interesting places on the map. Three hours later we landed gracefully at Cleveland for a short stop, went aloft again, and after sailing over Lake Michigan for half an hour or so, came down in Chicago, something over five hours after leaving Newark. As I stepped off the plane, another lay alongside, and an official called out: "All aboard for San Francisco." I regretted that I was not a passenger for the Pacific Coast.

* * *

Arrived in Lincoln, my quarters became the Hotel Cornhusker, a luxurious and lively hostelry of the type "personally conducted" by the proprietor, A. I. Schimmel.

In the lobby were sheet music piano exhibits, and a welcoming committee headed by Edith Lucille Robbins, president of the N. M. T. A., Parvin Witte, vice-pres., and Hermann T. Decker, secretary-treasurer and possessor of a delightful sense of humor.

Omaha correspondent of the Musical Courier, Jean T. Duffield, was on hand to report the convention, and you will read his details in a later issue of this paper.

The Lincoln newspapers lavished generous attention and space on the convention and those concerned in it.

Meetings began at 8 a.m. and lasted until 5:30 p.m.

I have never met a more alive, alert and progressive body of musicians, with faith in themselves, in their State, and in the cause of music in America.

The word "depression" seemed to be banned. The Nebraska tonalists have a way of looking ahead. The current dust storms, and poor agricultural and livestock conditions in no way dimmed the purpose or enthusiasm of the foregatherers at the convention. The general confident cheerfulness was an object lesson to one just come from the economic gloom of New York. That city and the East generally could learn much from the courageous brethren of the Middle West.

* * *

I told the convention that New York is a provincial city, because most of its musicians think that all the tonal doings of America take place between the Battery and the Bronx. The Lincoln Star devoted an editorial to the statement, and called it "A Bronx Cheer."

It might surprise many of my fellow townsmen to hear that Lincoln has a Great Cathedral Choir (led by John Rosborugh) and a University of Nebraska String Quartet (first-violined by Emanuel Wishnow) which are of best class quality and achievement. More about them next week, for this page is about to hurtle to press.

* * *

Mrs. Florence Gardner is the leading concert manager of Lincoln, with an independent outlook and a large following. She gladdened me with her announcement that she has an especially warm place in her heart for young American artists and intends to present the best of them in Lincoln.

* * *

That city has a symphony orchestra, which is more than can be said for Omaha, nearly three times the size of Lincoln.

* * *

The University of Nebraska's School of Music (Howard I. Kirkpatrick, director) is housed in its own building, facing the campus, and near Morrill Hall, whose splendid museum gave me an inspection hour of immense profit.

* * *

The State Capitol is far and away the handsomest building of its kind in our land. Debates were going on concerning the regulation of liquor sales. Nebraska is belatedly but wisely giving up Prohibition.

* * *

There will be occasion for further consideration of the N. M. T. A. convention in this department next week.

* * *

M. B. H. opines that "the favorite rôle of the average opera singer, is the bank roll."

* * *

It was Bernard Shaw (or wasn't it?) who declared that it is not always the artist who fails; sometimes it is the public.

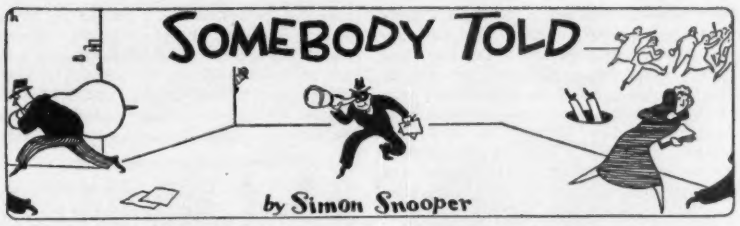
* * *

Dear Herbert Witherspoon:

Please produce Coq d'Or and Petrouchka next season. Thanks.

Yours,

VARIATIONS.



I sat beside a very talkative dowager at the benefit concert which Mrs. William Randolph Hearst arranged for Mrs. Franklin D. Roosevelt's Club for Unemployed Girls of New York City at the Met. last week. Her pontifical monologue addressed to her boy friend next to her ran something like this:

"Yes, there she is in the pink dress in the box just back of us." (Mrs. Roosevelt) "I don't seem to see Mrs. Hearst; I suppose she's giving a dinner. You'd know Mrs. Roosevelt would be on time; she's *so* democratic." (Could she be anything else, I thought, considering the husband she has, and the party he represents?) "How do you ever suppose she does all she does? It's amazing. Now, *I'm* all tired out. This morning I had that club committee meeting, and then luncheon with those women I told you about, and then all that shopping with Eva. I got home at quarter of six just exhausted. I didn't have time to do anything but glance at the headlines of my evening paper. I never miss that, because I must keep posted on things that happen. It would be terrible if war was declared on Germany and I didn't know it.

"Well, after that I took a bath and changed, and then you came for dinner—and, now, here we are. Really, I'm so tired, even though I may not look it.

"There's a distinguished woman standing up down there with that orange scarf around her neck." (Henriette Weber) "I wonder who she is. I don't seem to recognize her.

"That young man coming up the aisle is getting up in the world, by his looks." (Frank Chapman) "Isn't he well-groomed? So smart. But he's nobody I know."

When the orchestral section of the program was finished, the lady pithily commented on Werner Janssen's directorial abilities.

"He's an American, they say. Extraordinary to be able to conduct like that. I didn't know Americans went in for that sort of thing. However, he's quite good. I like the way his hair flaps when he gets excited."

After Gladys Swarthout and Frank Chapman had sung a duet from La Favorita, the dowager exclaimed, "Would you believe it? Miss Swarthout is quite pretty. Unusual, that, in opera singers. I've never seen her without costume and make-up before. That was a smart gown, too. Very becoming. From here she looked very young. Did you notice Mr. Chapman was the man I pointed out going up the aisle before the concert started. I told you he looked as if he was getting up in the world. And there he was up on the stage. You know, I really believe I have a flair in picking people who are becoming successful. He sings well, don't you think? Strange I've never heard him here at the Metropolitan. But then, of course, they're always changing casts at the last minute. I never seem to get the people I want to hear. It's so annoying.

"Why, twice now I've got seats to hear that new soprano, Flagstad. Each time they've changed her on me. . . ."

I couldn't listen any longer without getting brain-fag, so I grabbed my customary impedimenta and evaporated.

* * *

At the Philharmonic concert last Sunday afternoon I overheard a conversation between Mrs. Alexander Russell and some friends during the intermission.

"I have taken up painting," Mrs. Russell announced proudly.

"Really. How nice," answered her lady friend. "Is it portraiture?"

"Oh, no," Mrs. Russell replied, "I'm painting on our terrace."

"Landscape. How nice."

"I'm painting eighteen butter tubs to grow flowers."

Blanche and Herbert Witherspoon celebrated their first wedding anniversary with a tea and champagne party for a few intimate friends and relatives on April 4. Mid the popping of corks and witty remarks about the "first year being the longest" and other familiar sayings, I gazed with some befuddlement on the Ernest Hutchesons, John Erskine, the Harold Flammers, Elsa Alsen, the Horace Johnsons, Herbert's sister, Mrs. Ingersoll, and his niece, Miss Ingersoll, and several stately representatives of the Witherspoon clan. I had to leave early because of domestic entanglements, hence I missed seeing any other celebrities who might have come after I had emptied my eighth glass of "bubbly." Congratulations and all that goes with them, Blanche and Herbert. May your second year be as excitingly profitable as your first has been.

* * *

Dr. Hollis Dann of New York University introduced Sir Granville Bantock, British composer, conductor and pedagogue, to student and faculty members at a lecture last week. On the platform were many familiar New York musicians, including Marion Bauer, Philip James, George Fergusson, J. Warren Erb, Dr. Alexander Russell, Henry Holden Huss, Horace Johnson, Charles Lautrup and Mr. and Mrs. Eastwood Lane.

Sir Granville delighted his responsive audience with English witticisms, telling tales about choral contests and festivals in England. "I recall one group of contestants who announced themselves as singing compositions in four-part harmony. There were five women and one man in the ensemble. When they started to sing I distinctly heard soprano, alto, tenor and bass voices sounding and I was amazed. It was evident that four of the ladies were sopranos, for the alto was easily recognized, but where was the other male voice? There was only one man on the platform.

"Listening carefully I finally solved the riddle. The enthusiastic chap—who, by the way, was the rector of a church in a small village—was singing one tenor note, then jumping down to the bass part, again rising to the tenor, only to sing bass again. With the other voices covering this acrobatic feat, the music really sounded as if it was being sung in four-part harmony."

Sir Granville related other experiences that were just as funny, and kept his young listeners laughing merrily.

WJZWEAFWABCWOR

The world première of a new American symphony was brought to radio listeners on April 4 over a WJZ network when Dr. Frederick Stock conducted Normand Lockwood's prize-winning symphony, A Year's Chronicle, in one of the Chicago Symphony Orchestra's regular subscription concerts, broadcast from Symphony Hall in Chicago....Another of the concerts by the Chicago Symphony under Dr. Stock was heard over WOR and the Mutual Broadcasting System, April 6, originating from WGN....April 7, Frederick S. Converse, American composer and dean of the New England Conservatory of Music, addressed an audience over the WJZ hookup during the National Federation of Music Clubs broadcasts. Louise Bernhardt, contralto, and Edward Kane, both winners of the N. F. M. C.'s Young Artists Contests, in 1931 and 1933 respectively, were heard in solos and duets....Poland paid homage to Ignace Jan Paderewski, April 9, the fiftieth anniversary of his first public appearance as a composer-conductor. The program was broadcast and heard in this country over WJZ....The second of the concerts of the Chamber Music Festival in the Library of Congress under the auspices of the Elizabeth Sprague Coolidge Foundation was sent out over WJZ, April 9, featuring the Gordon String Quartet, assisted by Frank Sheridan, pianist, in a program of works by American composers, including Quincy Porter, John Alden Carpenter and Werner Janssen.... Three sacred numbers by Handel, sung by the Chicago A Cappella Choir and Edward Davies, baritone, were included on the Temple of Song program (WJZ), April 9.... Fritz Kreisler's operetta Apple Blossoms was presented by the Palmolive Beauty Box Theatre players, headed by Gladys Swarthout and John Barclay, over WEAF, April 9.... Louis Bailly, director of the chamber music department of the Curtis Institute of Music, conducted a program from WCAU on April 10, comprising the Bach Brandenburg concerto No. 6, an anonymous fifteenth century composition, Espanoleta, Le Bestiare for voice and chamber orchestra (Poulenc) and the Purcell sonata No. 1....Also on April 10, Liszt's concerto in E flat for piano and orchestra, played by the Rochester Civic Orchestra with George MacNabb, soloist, was a feature of the concert over a WJZ network. The orchestra was under the baton of Guy Fraser Harrison....John McCormack was heard over WJZ, April 10....A program of Mendelssohn and Schubert quartets, played by the Budapest String Quartet, was heard on April 11 during the NBC Music Guild broadcast (WJZ)....Henry Hadley's Legend of Hani was played over WOR, April 11, by the Little Symphony Orchestra, conducted by Philip James.

New York Concerts

(*Continued from page* 15)

was written at seventeen, the last named composition a year before Scriabin's death, which occurred in 1915 when he was forty-three years old.

Miss Heyman is a pianist of distinguished attainments. Her technic is sure and broad and of her interpretative talent it is sufficient to say that she brought out the vitality and strange, haunting beauty of her chosen numbers with such brilliance that a program made up of music by a single composer never approached monotony. Her hearers listened intently and rewarded her with lavish applause.

Anita Zahn and Dance Group For the benefit of the Duncan Summer School of the Arts Scholarship Fund, Anita Zahn and Dance Group (Rosemarie Beenk, Andrea Duncan, Betty Friedman, Kathleen Hinni, Carol Rossin, Dorothy and Betty McDermid and Sara Viool), with Mary Shambaugh, pianist-composer, and Paul Vellucci, pianist, presented a program at the Guild Theatre. Miss Shambaugh's compositions dominated the performance, the entire first half being comprised of her A Cycle of Life (Nativity, Childhood, Youth and Love, Death, Illusion, Age and Wisdom), presented by the ensemble. To her music, Trial by Jury, the group had created a dance, which proved the highlight from the standpoint of interest. It would seem that Miss Zahn and her associates should be more successful in dances of a less ponderous nature than those programmed for this appearance. The other numbers were Minuet (Ravel), Fervor (Shambaugh), Tanzstück (Hindemith) and fugue in G (Bach-Samaroff).

Other Concerts

St. Cecilia Club, Town Hall, April 2, evening.

Helvetia Maennerchor, Town Hall, April 6, evening.

United Ukranian Folk Choruses, Town Hall, April 7, evening.

Sterling Hale Sings Mana-Zucca Songs

Sterling Hale of Detroit teaches and sings Mana-Zucca's songs. On a recent program he presented Rachem, I Love Life, Nichavo, Top of the Morning, Your Quest, De Heabenly Choir, and Waiting. His pupils were heard recently in recital at the Women's City Club, offering this composer's songs.

OBITUARY

Baron Ferenc Vecsey

ROME.—Baron Ferenc Vecsey, eminent violinist, died here of a cerebral hemorrhage on April 4. He had undergone an operation a week previously and was reported to be improving shortly before suffering a collapse. He was forty-two years old. Preparations for his funeral were made in the Church of Santa Maria in Campitelli.

Vecsey was born in Budapest, March 23, 1893. His father, Ludwig von Vecsey, an accomplished musician, gave him his first lessons on the violin. He later studied with Hubay, whom he is said to have astounded with his proficiency at six. He made a sensational début in Berlin at the age of ten. He played in Germany, Austria and England with equal success. Daniel Frohman, who heard him in London, brought him to America and he made his first appearance in Carnegie Hall, New York, with an orchestra conducted by Nahan Franko, being then twelve years of age. Critical consensus was that he was remarkably developed technically for his age, but without great capacity for expression. Later study matured his art, and when he returned to the United States in 1921 and 1922 his playing had acquired poise and transparency of tone, but was somewhat deficient in emotion. B. C.

Emil Mlynarski

WARSAW.—Emil Mlynarski, Polish composer and conductor, who formerly headed the opera and orchestra departments of the Curtis Institute of Music and conducted the Philadelphia Grand Opera Company, died here on April 5 at the age of sixty-four. Mr. Mlynarski was born in Kibarty, Poland. A graduate of the St. Petersburg Conservatory, he became prominent in music in Warsaw, directing the Royal Opera, the Conservatory and the Philharmonic Orchestra here. He also conducted as guest with the London Symphony, the Scottish Orchestra at Glasgow, the Paris Grand Opera and orchestras in Edinburgh, Vienna, Berlin, Moscow, Copenhagen, Bucharest and Prague. He went to the United States in 1929. His compositions included operas and symphonic scores, violin concertos and shorter pieces for the violin. Many nations had bestowed decorations upon him. R. P.

Mrs. Georgia Shores Aylesworth

FORT COLLINS, COLO.—Mrs. Georgia Shores Aylesworth, widow of Dr. Barton O. Aylesworth, president of Colorado State College, and mother of Merlin H. Aylesworth, president of the National Broadcasting Company, died on April 4 in this city at the home of her son-in-law and daughter, Mr. and Mrs. Arch Hahn. Mrs. Aylesworth was prominent as a musician. She was in her late seventies at the time of her death. R. P.

AN EMBRYONIC MUSIC CRITIC.

National Symphony Orchestra To Inaugurate Summer Concerts

Washington Ensemble Arranges First Outdoor Series, to Open in June—Kindler Conducts Request Program—Bauer Is Acclaimed Soloist—Boston Symphony, Stravinsky, Dushkin, Kubelik, Petri and Gauld Appear

WASHINGTON, D. C.—Constitution Hall was packed to capacity on March 31, with hundreds turned away, for the annual request program of the National Symphony Orchestra, marking the thirty-fourth Sunday concert and the final one of the season.

The ovation in the form of lengthy applause tendered Hans Kindler, conductor of the orchestra, was such as has never been given any other artist in this city. The program included the overture to The Magic Flute (Mozart), the Unfinished Symphony (Schubert), Ride of the Valkyries (Wagner), *largo* from the New World Symphony (Dvorak), Hungarian Dance No. 1 (Brahms)—repeated after constant applause—Finlandia (Sibelius), Artist's Life (Strauss) and several short encores.

SUMMER CONCERTS PLANNED

Amid beautiful surroundings, with the historic Lincoln Memorial in the background and the Lee Mansion in the distance across the Potomac, the National Symphony Orchestra will inaugurate a series of twelve summer concerts on June 15. It will be the first time symphony concerts have been given in the summer in Washington.

The audience is to be seated on the steps of the water-gate and on chairs placed on the lower level. The orchestra will be on a barge anchored off shore, this barge to be equipped with sounding board and amplifiers. Popular prices prevail. Dr. Kindler will act as general musical director for all these programs.

BAUER SOLOIST WITH NATIONAL SYMPHONY

The thirty-second symphony concert was offered by the National Symphony Orchestra (Dr. Kindler conducting) before a large audience at Constitution Hall on March 21.

Harold Bauer displayed virtuosity in his superb and colorful interpretation of the Schumann concerto in A minor for piano and orchestra.

The highlight of the concert was in Kindler's masterful reading of the Tschaikowsky symphony No. 4 in F minor. The orchestra responded in majestic form. The program also included the choral prelude, I Call to Thee (Bach), Tristan's Vision from Act III (Wagner) and Dance of the Comedians from The Bartered Bride (Smetana).

CHAMBER-ORCHESTRA MUSIC

Under the auspices of Mrs. Elizabeth Sprague Coolidge, members of the National Symphony Orchestra, led by Dr. Kindler, with that magnificent soloist Viola Mitchell, violinist, presented a program of chamber-orchestra music before a crowded house at the large auditorium of the U. S. Chamber of Commerce on March 17.

The program included the choral prelude, I Call on Thee, Lord (J. S. Bach), symphony No. 2 in C (C. P. E. Bach), suite (Purcell), Malipiero concerto for violin and orchestra, and Respighi concerto for five instruments and orchestra. The last two named are dedicated to Mrs. Coolidge. The Respighi work had as soloists Miss Mitchell; Sol Sax, piano; Isadore Goldblum, oboe; Charles Yukl, trumpet; Jacques Posell, bass.

JAN KUBELIK IN RECITAL

With his son, Raffael, Jan Kubelik appeared in recital at Constitution Hall on March 17, presented by the T. Arthur Smith Concert Bureau.

To the many who heard Jan Kubelik fourteen years ago, this event proved a rare musical treat. Though lacking the former tonal sparkle he still conveyed flexibility in technic. The program included the Saint-Saëns concerto in B minor, Beethoven Romance in F major, Praeludium (Bach), his own Canzonetta and Tarantella, Tschaikowsky's Valse Scherzo and Paganini's Caprice and Campanella. Both Kubeliks were recalled several times and many encores were offered.

U. S. DEPARTMENT OF AGRICULTURE CHORUS

Before a large audience at the Department of Agriculture Auditorium on March 21, the Agriculture Chorus sponsored by its Musical and Theatrical Guild, under the direction of Robert Frederick Freund, presented Sir John Stainer's The Crucifixion.

Excellent musicianship was conveyed by the newly organized group trained and directed by Mr. Freund. The baritone passages were sung by Mr. Freund. Other soloists were Mayne R. Coe, M. L. Buckley, J. Rollins Murray, R. R. M. Currie and Walter H. Redit. The accompanists were Victor H. Neal, organist, and Edna Lee Freund, pianist.

AGRICULTURE ORCHESTRA IN DÉBUT

Among the outstanding musical groups in Washington is the U. S. Department of Agriculture Symphony Orchestra which, under the direction of Dr. Walter Bauer, offered its first concert before numerous listeners at the Agriculture Auditorium on April 2.

Dr. Bauer, who maintains the reputation of a distinguished economist, proved himself a capable musician and a conductor of high order. It was a rare musical treat to observe the masterful fashion in which he interpreted Beethoven's Egmont Overture and Dvorak's New World Symphony.

An artist of high order also is Georgia Hazlett O'Leary, soprano, who sang Aria Romanza from Cavalleria Rusticana (Mascagni) with the orchestra, and delivered several selections accompanied at the piano by Mrs. F. F. Elliott.

STRAVINSKY-DUSHKIN RECITAL

With Igor Stravinsky at the piano, Samuel Dushkin, violinist, offered a program of Stravinsky works before a distinguished audience at the National Theatre on March 24. This was the final performance in the Five Star Series sponsored by the T. Arthur Smith Concert Bureau.

Sheer curiosity prompted many to attend. What does a fellow who writes "Stravinsky" music, look like, might have been the question to many. The all-Stravinsky program included the Suite Italienne, Divertimento—inspired by the muse of Tschaikowsky—Aria and Cappriccio from his violin concerto, and a group consisting of short numbers: Airs du Rossignol, Marche Chinoise, Berceuse, Scherzo and Danse Russe.

EGON PETRI PERFORMS AT MUSIC CLUB

On March 13, at a reception given in honor of Egon Petri by the Felicia Rybier Music Club, diplomats of many lands and club members filled the spacious studios of the club. Mr. Petri performed several Brahms compositions. Felicia Rybier, pianist, who is president of the club and also served as hostess, together with Carel Dore, violinist, presented the Grieg sonata in G major. Indian songs were given a delightful interpretation by Ruth Stieff.

OPERATIC EVENING

The International Art Forum (Amelia Conti, founder-president) presented an Operatic Evening before a large audience at the Washington Club Auditorium on March 27. The local artists Regina Vicarino, soprano, Anne Yago McGuffey, contralto, Justin Lawrie, tenor, and Harlan Randall, baritone, with Malton Boyce at the piano, successfully offered arias, duets and quartets from Pagliacci, Carmen and Rigoletto.

BOSTON SYMPHONY ORCHESTRA

Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra at Constitution Hall on April 3, in its third and final concert this season in Washington.

The program, which had a brilliant reading by Koussevitzky, was the most interesting offered in this city. It included the Ravel suite for orchestra, Le Tombeau de Couperin; Schumann symphony in D minor, No. 4, op. 120; Sibelius' symphony No. 7 (in one movement), op. 105; Ravel Orchestral Fragments from Daphnis et Chloe (second suite). This concert was under the management of the Dorsey Concert Bureau.

CARLTON GAULD APPEARS

Carlton Gauld, premier basso of the Paris Opéra-Comique, Paris, appeared in his only American concert before a distinguished audience at the National Theatre on April 4, under the sponsorship of the T. Arthur Smith Concert Bureau.

His varied program of works by Handel, Lully, Mozart, Duparc, Hahn, Fauré, Saint-Saëns, Schumann, Schubert, O'Hara, Margetson, Kramer and Fisher afforded many the opportunity to judge the range of a basso. Although Mr. Gauld is a great artist, his voice is not of the Chaliapin quality.

G. S.

New Piano-Interpretation Course at Fontainebleau

FONTAINEBLEAU, France.—Robert Casadesus, French pianist and head of the piano department at the American Conservatory of Fontainebleau, has announced the creation of a course in piano interpretation for the summer of 1935. M. Casadesus will play and comment upon a series of classical and modern works of all countries. Pupils who so desire may also play for the class and receive criticism. This course meets three times a month, in addition to the regular private lessons under M. Casadesus and M. Decreus, resident director of the School. It is in the nature of a major course, and is to be given without extra charge.

M. Casadesus is known in Europe as a master of the piano. Last summer at the Salzburg Festival he performed Beethoven's Emperor Concerto, under the baton of Felix Weingartner. M. Casadesus made a tour of the eastern part of the United States this winter, appearing twice with the New York Philharmonic-Symphony Orchestra, and will return next winter for a series of twenty-five concerts.

The American Conservatory and its twin, the American School of Fine Arts, were founded directly after the World War at the instigation of Dr. Walter Damrosch. They are under the protection of the French Government, and are housed in the National Palace of Fontainebleau, about an hour's ride from Paris. The support by the French was given striking expression last year, in the acceptance of the general directorship of the conservatory by Maurice Ravel, who has long given his active interest to the schools.

The conservatory faculty is composed of eminent French masters, who have charge of both private and class lessons in piano and instrumental music, voice, opera, coaching, accompanying, composition, harmony and conducting. The training is given a broad cultural basis through the inclusion of supplementary courses in French language and phonetics, pedagogy, solfeggio, history of music, ensemble and stage deportment.

Fontainebleau is situated at the edge of the beautiful forest which extends for several miles to the village of Barbizon, and is within less than a day's motor trip from the historic chateau country of the Loire Valley. The American offices of the schools are in the National Arts Club Building, New York.

Moor Double Keyboard Piano to Be Heard at N. F. M. C. Biennial

Dorothy Pillsbury Stetson, personal representative of Winifred Christie, who plays exclusively the Moor Double Keyboard Piano, will be at the Bellevue-Stratford, Philadelphia, during the entire week of the Biennial Convention of the National Federation of Music Clubs, April 23-30. George Stewart McManus is to play the Moor Double Keyboard Piano on the convention program, April 25. In her suite, Mrs. Stetson will show sound films of Mme. Christie at the piano and use her records.

Martinelli to Open N. F. M. C. Convention

Giovanni Martinelli will open the Biennial Convention of the National Federation of Music Clubs on April 23 at the Academy of Music in Philadelphia. The Mendelssohn Choir shares the program with the Metropolitan Opera tenor.

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Musicales

Civic Orchestra Features Cesana's American Symphony

The guest conductor at the April 3 performance of the New York Civic Orchestra, in the American Museum of Natural History, New York, was Otto Cesana who led his own Second American Symphony. The work may be termed glorified jazz, containing a terrific assembling of rhythm and dynamic effects. Four rehearsals of the work, from manuscript, were needed, the men finally solving the problem of unfamiliar music, new and complex rhythmic combinations, and startling cadences. Particularly is the battery of percussion instruments active throughout the work, which is marked by originality and avoidance of classic patterns. The first performance in Radio City Music Hall in the autumn of 1934, under Erno Rapee, brought this young composer into prominence; one is convinced that he knows his orchestra and its detailed capabilities. Brilliant orchestration, vital force and exuberance flash across the ear. At the close the young composer was recalled several times.

Tschaikowsky's fourth symphony was given excellent interpretation by Franco Autori, conductor, whose wife, Paola Autori, displayed luscious dramatic soprano tones in Ave Maria (Feuerkreuz) by Bruch; both artists were recalled. F. W. R.

* * *

Mount Kisco Young Women's Association Hears Artists

MOUNT KISCO, N. Y.—On March 28 the Italian-American Young Women's Association presented a joint concert featuring Madeline Filardi, soprano, and Cecil Leeson, saxophonist. Edna Horton, teacher of the singer, acted as her excellent accompanist, and Mr. Leeson was ably supported at the piano by Paul Creston.

Miss Filardi, who has been heard here before, repeated previous successes in songs by MacDowell, Clara Edwards, Powell Weaver and Gena Branscombe, a Gounod aria, and numbers by Sadero, Sibella, Mrs. H. H. A. Beach and Mendelssohn-Achron. She has a brilliant voice, which displays warm feeling and a fine sense of style.

The instrumentalist captured the attention of his audience by demonstrating its musical possibilities in masterly fashion, playing with supple, full tone and a wide range of interpretative power. Some of his offerings were his own transcriptions for the saxophone. His list included Glazounoff's Serenade Espagnol, Komm, Süsser Tod (Bach), Schubert's The Bee, Claire de Lune of Debussy, *andante* from Orfeo (Gluck) and other numbers. In the last group Miss Filardi and Mr. Leeson joined in presenting Mrs. Beach's The Year's at the Spring and Mr. Leeson's special arrangement for voice and saxophone of the Mendelssohn-Achron On Wings of Song. H.

* * *

Liederkranz Club Concert

The Liederkranz Chorus (Otto Wick, conductor), the Symphony Orchestra (Francis Buebendorf, conductor), Hortense Monath, pianist, and Marie Cavan, soprano, collaborated in a concert before a full house in the auditorium of the Liederkranz Building, New York, on April 6.

Praise for the chorus was deserved for the singing of Van der Stucken's arrangements for male voices of My Old Kentucky Home, Old Folks at Home and Dixie Land. Alden Smith, baritone, sang the solo of Old Folks with agreeable voice. Other items under Dr. Wick's direction were by Baumbach, Schumann, Hegar (*a cappella*) and the concluding Frühlingsnetz (Goldmark), which made a triumphant ending.

Mr. Buebendorf's earnestness and clear beat brought excellent results in the playing of the orchestra, heard in the Rosamunde Overture (Schubert), Carillon (Bizet), Hymn and March (Aida) and Russian Sailors' Dance (Glière). The players are constantly improving under their young leader.

Miss Monath was liked so much that the audience forced an encore following her brilliant playing of excerpts from Schubert, Chopin and Brahms. She has individual style and *bravura* technic, which encompasses speed, sentiment and spontaneity. Miss Cavan sang Lieder by German composers with dramatic fervor, following with Kashmiri's Song (encore). Charles Borjes did not play good accompaniments. F. W. R.

Singing and Song Appreciation on the Air

Joseph Regneas' regular Friday broadcast over WOR on April 12 featured Wagner and The Mastersingers of Nuremburg, with Joseph Mathieu, tenor, soloist. On April 19

JOSEPH REGNEAS

the topic will be Adolf Jensen and his songs, with Jennie Beach, soloist. Mr. Regneas was the first American to sing the rôle of Hans Sachs (Die Meistersinger), and also the first American to sing the rôle in English, when he gave four performances in New York.

Westlake Fortnightly Musicale

A varied program of music and drama was heard at the April 3 fortnightly musicale under Dr. A. Verne Westlake's auspices, at Aeolian Hall, New York. Madeline Salow, dramatic interpreter, gave the Balcony Scene from Romeo and Juliet. Her understanding of the Shakespeare work and its portrayal brought deserved applause from the audience. With Goethe's Dungeon Scene from Faust she rose to splendid interpretation. Three Negro Sermons given by her at the close brought her further applause.

Ross Peardon, baritone, sang well chosen numbers, ably accompanied by his coach, Elise Reimer Kelly. His voice, rich in quality and of mellow tone, was heard in l'Anneau d'argent (Chaminade), and Collette (d'Arville.) He also sang a group of Negro spirituals, and there was a vociferous demand for more. George Armstrong (from the Westlake Studios) played a colorful group of piano works, including Bach-Liszt, Schubert-Liszt and Schubert-Tausig items. In the varied works, embracing every variety of technic, he showed a poetic personality and was warmly applauded.

F. W. R.

* * *

Harold Morris Plays Schumann

Harold Morris gave a recital at the Institute of Musical Art of the Juilliard School, New York, on April 5, offering an all-Schumann program which comprised the Fantasiestücke in C minor, op. 111, No. 3; Warum, op. 12; Kreisleriana, op. 16, No. 1; symphonic études, op. 13; the romance in F sharp, op. 28; excerpts from Waldscenen, Carnaval, Papillons and Kinderscenen; the toccata, in C, op. 7; and the sonata in G minor, op. 22.

The performer of this comprehensive list brought to his playing those qualities of technical prowess, delicacy of nuance and expressive breadth which are associated with his keyboard art. Mr. Morris accomplished triumphantly the feat of presenting an entire evening of this music. He chose wisely from the varied repertoire of the Schumann works, and set forth each piece with careful observance of its individuality of mood and coloring. There was a large attendance and Mr. Morris won much applause.

M. L. S.

* * *

Granville English Compositions Presented

A recital of piano, violin and vocal works by Granville English on April 2, in the Howard A. Scholle home, New York, was marked by good attendance and interest. Mr. English started the program with Valse Coquette, a brilliant composition, followed by Paysage, a study in double-notes, with chime effects at the close. When Lo! and Renascence were sung by Edouard Grobe, tenor. The two songs contain definitely advanced pattern schemes of harmony and melody. Later the tenor sang Whispering Waters and If I Gave You a Rose, displaying a sympathetic vocal organ of excellent range and clear enunciation. Clemence Gifford, contralto, has an expressive voice, united with artistic style. She showed this in On Grecian Seas, Arabian Love Song (MS.) and Eventide in Araby, all songs of character.

Eugene Simor, violinist, was heard in Chant Lyrique, a deeply-felt melody, with repetition in double notes, and Serenade Capricieuse, the latter especially effective as a concert number. Three Musical Comedy Lyrics (MS.) were sung by Marjorie Ford, *chanteuse*, with pronounced success. They were Viennese Love Song, with melodious echoes of Friml and Herbert, I've Found Another World, and Sitting in a Balcony. To these the composer played flowing and appropriate accompaniments. F. W. R.

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Vienna Hears Variety of Good Music

(*Continued from page 5*)

Serge Rachmaninoff was a chief object of interest at a Philharmonic séance conducted by Sydney Beer. The Russian composer-pianist won a huge success for his gorgeous interpretation of his C minor piano concerto—easily one of the monuments of modern musical literature. Sydney Beer's part in the delivery was no less magnificent than the composer's; indeed throughout the entire evening Beer gave proof of rare command of all the elements that make for ingratiating conducting. The list also included Prokofieff's Classical Symphony and Debussy's La Mer. The last named also figured, along with Brahms' fourth symphony, in the fourth concert of the Society of the Friends of Music, conducted with formal and stylistic mastery by Karl Schuricht.

NORTH AND SOUTH AMERICA

During a series of concerts devoted to modern music, organized by this reviewer, an evening of chamber and vocal music from the two Americas was forthcoming. From North America we had a string quartet by Henry Cowell; cello concerto by Frederick Jacobi; quintet for strings, flute and piano, by Josef Wagner; three piano pieces by Marion Bauer; songs by Charles Ives; Psalms for mixed chorus and soloists, by Lazare Saminsky; and choruses for women singers, by A. Lehmann Engel. South American contributions—all pianistic—were from the pens of C. M. Castro, Juan Carlos and Louis Gianneo. Those who took part were Joachim Stutschewsky, (cellist), Jacques de Menasse (pianist), Yella Braun-Fernwald (vocalist), and the Vienna Women's Chorus, conducted by Dr. Walter Kanitz.

REIGN OF VIRTUOSOS

Among those who scored major successes in recital and who "have" the Vienna public, were Rachmaninoff, in a masterful presentation of works by Bach, Beethoven, Chopin and Rachmaninoff; Wilhelm Backhaus, in a Schumann-Chopin program; Vasa Prihoda, violinist, in an exhibition of virtuosity and native Czech music; the Kolisch Quartet, in a menu of classical chamber music; Julia Nessy, proving her artistry and musicianship in songs by Schönberg, Debussy and Zemlinsky; and Josef Schmidt, popular radio tenor, delighting in a popular program, and being accompanied in an encore by Richard Tauber.

Finally there was Marion Anderson, whose second recital before a sold-out house, was a triumph seldom accorded. This remarkable singer has taken Vienna by storm, and the announcement and selling out of her third recital were practically synonymous.

Frankfort Orchestras Undergo Merger

(*Continued from page 5*)

called, is the ensemble which officiated at the First Festival of American Music in Europe, organized at Bad Homburg, in 1931, by the Musical Courier representative Irving Schwerké) and by Elly Ney with her quartet and her trio.

Violinist Kolberg, concertmaster of the Frankfort Opera, has been called to Berlin, and at his farewell concert, he gave us an inspired reading of the Beethoven concerto.

Handel is being fittingly celebrated in Frankfort, and it is also significant to observe that the effort to make music more accessible to the masses has in all quarters resulted in big reductions in prices, and that the National Socialist Organization Kraft durch Freude (Strength by Joy) provides opportunities for working people to hear classical and popular music at a minimum cost.

Six Artists Awarded Recitals by Naumburg Foundation

Six artists will be presented in début recitals in New York next season under the auspices of the Walter W. Naumburg Musical Foundation. These six were selected from a field of 107 applicants in the eleventh annual composition conducted by the foundation. The preliminary auditions were conducted by the National Music League of New York and twenty-eight candidates were selected. The foundation's judges, who named the winners in the finals, were Walter Spalding of Harvard University, chairman; Wallace Goodrich, director of music of the New England Conservatory; Bruce Simonds of Yale University; Adolfo Betti, formerly of the Flonzaley Quartet; and Edward Johnson of the Metropolitan Opera. In addition to the winners, a number of candidates were given letters of special commendation and encouragement by the judges. The six winners are: Judith Sidorsky, pianist, pupil of Olga Samaroff; Harvey Shapiro, cellist, student of Willem Willeke; Aniceta Shea, soprano, gradudate of the New England Conservatory Benjamin de Loache, baritone, pupil of Emilio de Gogorza; Marshall Moss, violinist, student of Hans Letz; and Florence Vickland, soprano, pupil of Alberto Sciarretti.

Attractive Programs In New Orleans

Grete Stueckgold, Ruth Slenczynski and Monte Carlo Ballet Russe Among Applauded Visitors

NEW ORLEANS, LA.—Restoring faith in child prodigies as well as instilling credence and recognition of talent, Ruth Slenczynski, ten-year-old pianist, played her way into the wholesome admiration of a New Orleans audience. Ruth's ambitious program of Bach, Beethoven, climaxed by the Chopin sonata, op. 35, showed the chubby young artist to best advantage in the most difficult passages.

Sundry activities have claimed the musical trend recently, paramount among which was the three-day eighth annual convention of the Louisiana Federation of Music Clubs. Mrs. John Alexander Jardine, president of the National Federation, attended the sessions, which closed with the Junior Artists' Contests, of which Mary V. Molony acted as chairman. Outstanding in entertainment for the conventionists was the program of the Bach Society, featuring the master's concerto for three pianos and orchestra, with Sarah Nadler, Eda Ricau, and Marie Elise Dupuy as soloists. Also of interest was the concert of the Federated Music Clubs of Baton Rouge and New Orleans, with the New Orleans Music Club as host.

GRETE STUECKGOLD IN RECITAL

The Philharmonic Society season has been drawing to a close with an array of artist appearances including Grete Stueckgold, soprano, Dalies Franz, pianist, and Nathan Milstein, violinist. One more concert remains, that of Tito Schipa. The society has launched upon its membership drive for the coming year, announcing Elisabeth Rethberg, Fritz Kreisler, Alexander Brailowsky, and the Minneapolis Symphony Orchestra on the preliminary list of attractions.

Two dance troupes, the first to visit here in several years, vied for honors in their field: the Ted Shawn Male Dancers, who exhibited unusual ensemble work; and the Monte Carlo Ballet Russe, which drew a capacity audience for their diversified program of the classical Sylphides, followed by La Boutique Fantasque and the sensuous Prince Igor dances.

Events among local groups and schools accelerate at this period. The Loyola College of Music produced The Bohemian Girl a short time ago, in addition to its regular student recitals; and the Newcomb School of Music continues its policy of coloring its weekly recitals of faculty members and students with the presentation of novelties. The Newcomb School has lately been the host to several choral groups, prominent among which was the Yale Glee Club.

O. M. L.

Carl M. Roeder to Hold Summer Classes at Barrington School

GREAT BARRINGTON, MASS.—Carl M. Roeder, private teacher of piano and member of the faculty at the Institute of Musical Art, New York, will hold his usual summer course for pianists at the Barrington School. The term, which comprises six weeks, extends from July 1 to August 10. During this time, intensive study of technic, interpretation, repertoire and teaching problems may be combined with recreation and attendance at the weekly programs of students and visiting artists and the chamber music concerts of the South Mountain Quartet at Pittsfield, the Gordon String Quartet at Falls Village, and the Berkshire Playhouse Trio at Cummington.

Mr. Roeder is one of the prominent piano pedagogues in the field. In his years of teaching at the institute, at his studio in Carnegie Hall, New York, and as director of music at the Barrington School, he has prepared many pianists for concert careers and teaching positions and has coached finished artists.

The numerous facilities for outdoor sports which the locality of the Barrington School offers include the school playing field, tennis courts and golf course and bathing privileges, all of which are free to music students. The school is in the Berkshire Mountains in a region of great natural beauty. L. T.

A. Y. CORNELL'S annual summer school at Round Lake, N. Y., will be held from July 1 to August 10.

Menorah Concert in Town Hall

The Menorah Concert devoted to the Hebraic and Biblical image in world music took place at Town Hall, New York, on March 31. Artists participating were Rita Sebastian, contralto; Suzanne Bloch, lutist; Mildred Dilling, harpist; Moses Rudinov, baritone; Edna Sheppard, pianist; Helen Von Doemming, soprano; Nadia Reisenberg, pianist; Felix Salmond, cellist; Sidney Sukoenig, pianist; and Joseph Yasser, organist. On the program (which opened with organ variations by Sebastian Bach) were old Hebrew chants for voice and lute, arranged by Lazare Saminsky; O Rock of Israel by Ernest Bloch, arranged by Suzanne Bloch; Kol Nidre (for cello, harp and organ), Max Bruch; By the Rivers of Babylon (Ernest Bloch); Song of Esther, Queen of Persia (Handel); Song of Esther, Queen of Poland, a folk-song arranged by Saminsky; capriccio for two pianos (Mendelssohn); contemporary songs by Arnold Schönberg and Saminsky; three pieces for cello and harp, two arrangements by Saminsky, and A Prayer by Ernest Bloch; and Torch Dances (for two pianos) by Meyerbeer.

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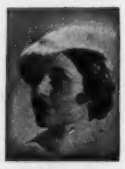

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Chicago Forces Present Acts from Various Works and Ballet, with Noted Artists Participating—Monte Carlo Ballet Russe, Dusolina Giannini and Wilbur Evans Heard

SAN ANTONIO, Tex.—The Lyric League, Inc. (W. G. Higgins, president and chairman of the Fine Arts Department of the Chamber of Commerce), presented a gala performance of grand opera by Chicago Opera Tours, Inc. Instead of complete operas, an excerpt from each of three operas and a ballet were given. The first was the Venusberg Scene from Tannhäuser, with Coe Glade as Venus and Myron Duncan as Tannhäuser. Both sang and acted superbly and the ballet was beautiful. In the second act from Tosca, Maria Jeritza gave a great portrayal of the tragic title rôle, both vocally and histrionically. Mr. Duncan was splendid as Cavarodossi; Carlo Morelli made a compelling Scarpia. Lodovico Oliviero and Frederick Dryden were cast, respectively, as Spoletta and Sciarrone. Gold Standard, a ballet with libretto by Ruth Page and music by Jacques Ibert, was offered next by Miss Page and her ballet. This was exquisitely given with much grace and charm. The Garden Scene from Faust closed the performance. Edith Mason's lovely voice was heard to advantage as Marguerite. Joseph Bentonelli made a romantic Faust; his fine voice was well suited to the rôle. Joseph Royer gave a convincing, dramatic portrayal of Mephistopheles; Helen Ornstein was delightful as Siebel, and Ruth Lewis was pleasing as Martha. Many curtain calls were necessary for all the principals. The conductors were Leo Kopp and Isaac Van Grove, who gave splendid readings of the scores.

MONTE CARLO BALLET APPEARS

The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Colonel de Basil's Ballet Russe de Monte Carlo. Three ballets were given: Les Sylphides, a romantic reverie in one act, music by Chopin and orchestrated by Vittorio Rieti; La Boutique Fantasque, a ballet in one act, with music by Rossini and orchestrated by Respighi; and the Polovetzkian Dances from Prince Igor (Borodin). All were marvelously presented and of different character. The conductors were Antal Dorati and Efrem Kurtz.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) introduced Wilbur Evans, baritone, as the last attraction this season in the series of musicales of which Mrs. Paul Rochs is chairman and Mrs. Ed Steves, vice-chairman. Mr. Evans possesses a voice of rich, vibrant quality. His technic is excellent, his interpretations were musicianly and his pianissimo tones, delightful, added to which he has a gracious personality. Numerous recalls and encores were necessary during the course of the program. Carl Wiesemann was the able accompanist.

GIANNINI IN RECITAL

Dusolina Giannini was presented in a recital by the Friends of Music, Town Hall Lectures and Festival Association. The program was devoted to numbers by Handel, Mozart, Paisiello, Schubert, Brahms, La Forge, Molly Bernstein, Charles Cohen, Levitzki and Verdi. The closing group consisted of Italian folk-songs arranged by Vittorio Giannini, which were very interesting. Mme. Giannini possesses a beautiful voice produced magnificently. The appreciative audience recalled her many times and several encores were granted. Molly Bernstein was the capable accompanist and her song, Laundryman, received much applause. This concert was the last attraction sponsored by the Friends of Music, Town Hall Lectures and Festival Association. Lectures, dramas, recitals and operas were presented this season.

The Music Association of the Incarnate Word College introduced Silvio Scionti, pianist. His technic was flawless and his tone, poetic. Numbers by Beethoven, Leo, Scarlatti, Mendelssohn, Brahms, Chopin, Debussy, Scott and Liszt constituted the program, with encores made necessary by an insistent audience. Mr. Scionti has been conducting a master class at the college for several months, in addition to teaching private pupils.

Louise D. Fischer was awarded first prize in the State Contest for Original Compositions, conducted annually by the Texas Federation of Music Clubs, for her string quartet, A Slumber Song. At a recent meeting of the Composer's Club she was elected dean.

S. W.

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Mexico City Marks Bach Anniversary

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MEXICO CITY.—The 250th anniversary of the birth of Johann Sebastian Bach has been converted into an event of nationwide significance in Mexico.

In a manner unprecedented in Mexican history, homage is being paid during the entire months of March and April to the composer whose admirers extend to all parts of the globe. Cultural societies, schools and civic organizations throughout Mexico are holding special Bach programs, and one can hardly pick up a publication of any kind, approach a group of any composition around a theatre or concert hall, or tune in on a Mexican radio station, without either hearing some of Bach's music or listening to animated discussions of his work.

Mexico City, the political capital of the Republic of Mexico, being also the cultural capital, is leading the way in the Bach commemoration with elaborate programs, initiated on March 21 and continuing through the end of April. Directing this homage is the Ministry of Public Education, at the head of which is Ignacio Garcia Tellez, champion of the program of "Socialist Education" which is being implanted in the private and public schools of Mexico. The ministry's observance of the Bach anniversary is being carried out with the coöperation of the Department of Fine Arts, directed by Jose Muñoz Cota; the National Conservatory of Music, the Palace of Fine Arts, headed by Santiago de la Vega, and various choral clubs, including the German singing societies.

The inauguration of the Bach memorial was coördinated in such a way that all the local radio stations on March 21 dedicated several programs to Bach. The day reached its musical culmination at the Palace of Fine Arts, where the first in the series of Bach concerts was presented. This included an address by Rodolfo Lozada; the third Brandenburg Concerto for chamber orchestra, directed by the noted Mexican composer Silvestre Revueltas; two choral numbers led by Prof. Ignacio del Castillo; and concerto for two violins and orchestra conducted by Jacobo Kostakowsky with Tula Meyer and Francisco Contreras as soloists.

The second concert, on March 28, nearly filled the theatre with Bach admirers. This was preceded by an address by Adalberto Garcia de Mendoza. The program featured the concerto for three pianos and string orchestra and the Coffee Cantata. The former was directed by Jesus Estrada and soloists were Ana C. de Rolon, Aurelia Sanchez Mesa and Jesus Duron Diaz. The cantata, directed by Prof. Manuel M. Ponce, featured as soloists Maria Bonilla, Jose Corral, Ignacio Guerrero and Agustin Oropeza. This number, heard for the first time in a concert in this country, was a revelation to many Bach admirers, and brought forth much applause, but the high spot of the evening was undoubtedly the piano concerto which revealed to the critical audience an approach to dramatization through contrast that many had not suspected in Bach before.

The third Bach concert, an all-organ program, is scheduled for April 7.

ELMAN'S VISIT ANTICIPATED

As this is being written, music-lovers of Mexico City are preparing for another event of major importance, the Mexican début of the violinist Mischa Elman, whose first recital on March 29 has been announced. His opening program includes Handel's sonata in E major, the Kreutzer Sonata, Lalo's Spanish Symphony, a Mozart adagio, Brahms' Hungarian Dance No. 7, a Chopin nocturne, and ballad and polonaise of Vieuxtemps. His accompanist is Vladimir Padwa.

Señor de la Vega, head of the Palace of Fine Arts, told the Musical Courier correspondent that arrangements have been concluded which will make possible a complete year-round program of major attractions at the government theatre. Although not prepared to announce full details for several weeks yet, Señor de la Vega did say that a new policy had been decided upon, eliminating difficulties which had cut down audience interest. One of the phases of the new policy is a working agreement with Señor Ernesto de Quesada, head of the Daniels Concert Society, for use of the Palace of Fine Arts in all his bookings.

J. H. PLENN.

Trenton Orchestra Presents Hartmann as Guest

TRENTON, N. J.—The Trenton Symphony Orchestra was heard on March 12 at the Memorial Building in the fourth concert of their season. Max Jacobs, conductor of the organization, had assembled another program of musical worth and appeal, including the Beethoven seventh symphony; Bach's suite in D, No. 3, in commemoration of the 250th anniversary of his birth; the Carmen suite No. 1 of Bizet, and the overture to Wagner's Flying Dutchman. Arthur Hartmann, violinist, was soloist in Saint-Saëns' concerto in B minor. He achieved a brilliant personal success for his work in this number. Afterward, he took the director's place on the podium to conduct his own composition, Balkan Sketches. This sequence is vivid and pictorial and the instrumentation, expert.

The orchestra maintained the steady advance in musicianship and performance which has marked its seasons under Mr. Jacobs' strong and artistic guidance. Enthusiasm ran high in the audience, and conductor, soloist and men of the ensemble bowed to lengthy applause.

R. B.

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Music Notes From Coast to Coast

FORT WORTH, TEX.—Finishing simultaneously the tenth season in the history of the Fort Worth Symphony Orchestra and of the directorship of Brooks Morris, the final concert began, as a commemorative gesture, with the work with which the original season was opened, Schubert's B minor symphony.

Plans already are well advanced for the orchestra's next season. Mrs. C. D. Reimers has taken the business management, and at this time the sale of season memberships has so far advanced that the subscription probably will be closed in a few days.

The orchestra has given its annual concert for the school children, playing to audiences which twice filled the largest auditorium in the city, and with understanding attention on the part of the children, who had been prepared by their school music teachers.

The orchestra also played on the artist course at the North Texas State Teachers' College at Denton.

The Euterpean Little Symphony, a body of forty-five professional and amateur players directed by Blanche Sarles, gave its annual concert in the twilight series of the Euterpean Club. The program included Mozart's Jupiter Symphony and the initial performance of a suite, Four Moods in Three Keys, by Don Gillis, trombonist of the orchestra and a faculty assistant at Texas Christian University.

A significant event of the season was the recital of Igor Stravinsky music played by the composer at the piano and Samuel Dushkin, violinist. Notwithstanding the expected bewilderment on the part of a large portion of the audience, the musicians found the music and the playing the most vital message which had been brought them for years. The superb qualities of the playing had much to do with the effectiveness of the music.

The Pro Arte String Quartet closed its third season with the Ravel F major quartet, new to these parts, and the C major quintet of Schubert, in which the second cello was played by Walter Caughey. Guest artists were Patti Hightower Graham and Meriwether Lewis Morley in two-piano numbers.

E. C. W.

HOUSTON, TEX.—Mary Catherine Bruhl was presented at the Junior League by her teacher, Anna Mae Weiss. Mrs. Bruhl's opening number, Nobil Segnori Salute! from Gli Ugonotti, showed the great flexibility of her voice. Antony Rahe, at the piano, did justice both to the accompaniments and his solo group. This recital of March 22 fixed more firmly than ever the position here of Anna Mae Weiss, Mrs. Bruhl, and Mr. Rahe as successful musicians.

Gregor Jassel introduced his pupils in a violin program on March 25 at the Y. M. C. A. Auditorium. Appearing were Dorothy Bransford, Roselle Kaplan, Julius Goldberg, Charlotte Kaplan, Billy Milnar, Edith Sud, Calvin Wheller, Fred Russell and Benjamin Leff. The accompanists were Marie Jensen, Leah Kaplan, Mrs. W. A. Wheeler and Tom Polk Miller. These students revealed in a striking fashion that they had been well taught.

The final program by the Houston Symphony Orchestra was given on March 15 at the City Auditorium. Arnold Caplan, violinist, was guest artist, playing the concerto No. 3 in B minor by Saint-Saëns. Mr. Caplan is a protégé of the Houston Rotary Club, and won a scholarship at the Curtis Institute of Music in Philadelphia. He is now a student in New York under Louis Persinger. Mr. Caplan's first teacher was Houston's violin pedagogue Gregor Jassel.

The Houston Symphony Orchestra gives six concerts each season, and there is the stamp of authenticity in the interpretation of the compositions, whether classic, romantic or modern, under Frank St. Leger, conductor.

Franklin Washburn directed the orchestra and Soeurette Diehl led the chorus for the music of Bizet which was used for the play L'Arlesienne, given at the Petit Theatre Francais de Houston, of which Jules A. Vern is *directeur-administrater*. Houston is proud of its French Little Theatre, which is said to be the only one of its kind in this country. And it has cause to be more than proud of Mr. Vern, who recently has been awarded the Palm of the Academy by the French Government for distinguished literary work. Mr. Vern's *nom de plume* is Jean Sulver.

K. B. M.

Portland, Me., Hears Rosemarie Brancato

Music Teachers' Association Presents Young American Coloratura—Local Orchestra Gives Forty-sixth Concert

PORTLAND, ME.—The Portland Music Teachers' Association gave the last concert in the season's course, presenting Rosemarie Brancato, coloratura soprano, assisted by Victoria Franzen, pianist. Miss Brancato's opening set consisted of early Italian, French and English songs, which were delivered with fine diction and delicacy of tone. She continued with other delightful numbers, winning the audience with her charming personality and sincerity. In her closing number, The Carnival of Venice, the variations were executed with great flexibility and purity of voice. Several encores were graciously given, and were much appreciated. Miss Franzen contributed excellent piano selections to the enjoyable program.

Mary Saunders, soprano, won first place in the student contest of the Plymouth District of the National Federation of Music Clubs, held at New Haven, Conn. Previously she had been the winner in the contest for the state of Maine.

A musicale, for the benefit of the Rossini Club Chorus, was held at the home of Mrs. John Curran. The musical program included songs by Helen Ward, soprano, and Marcia Merrill, contralto, accompanied by Frances Donnell; and piano numbers by Florence Coffey. Also several selections were given by a trio, consisting of Sylvia Rowell, violin, Maryjane Ripley, cello, and Loretta Larochelle, piano.

ORCHESTRA LED BY GUEST

The Portland Symphony Orchestra presented its forty-sixth concert in City Hall. Paul Melrose, leader of the Fifth Infantry Band, was the guest conductor. Mr. Melrose has conducted with Walter Damrosch and Albert Stoessel, and Caplet of the Paris Opéra; and has traveled widely with various bands, orchestras and opera companies. The orchestra, with David Fisher, concertmaster, did splendid work and achieved fine results, faithfully responding to the leader's baton. The program included Dvorak's symphony, From the New World, in complete form. Other orchestral numbers were: Hungarian Dance No. 5 (Brahms); overture to Ruy Blas (Mendelssohn); The Bee (Schubert), for strings alone; and Hungarian Rhapsody No. 2 (Liszt), with incidental solos by Mr. Fisher. Gladys Russell Cook, the assisting artist, offered two songs, with orchestral accompaniment. Her numbers were: Ernani, Involami (Verdi) and A Birthday Song (Huntington Woodman). She sang with tonal beauty and artistic simplicity, her personal charm enhancing the enjoyment of her appearance. The audience was appreciative of the excellent program, and gave hearty applause.

S. R.

Alexander Raab Master Class Begins April 22

Alexander Raab will conduct his second annual master class in piano in New York, beginning April 22 and continuing until May 25. A class for Problems in Piano Technic is being organized. Other features of the course include interpretation of the classics, modern compositions, how to teach, a course in ensemble playing, and coaching for pianists preparing for public appearances.

Branscombe Choral Broadcasts on N. F. M. C. Half Hour

The Branscombe Choral (Gena Branscombe, conductor) broadcast on the National Federation of Music Clubs half hour over WEAF on March 17. The program comprised Thro' the Dark the Dreamers Came (Mabel Daniels); Swans (A. Walter Kramer); Sun, and the Warm Brown Earth (Branscombe), first performance; Serenade, Awake—Awake (Richard Strauss).

Gaudenzi Pupil in Chicago Recital

Dario Shindell, dramatic artist, gave one of his recitals entitled Moods in Words and Music at a recent event, given by the Junior League of Chicago in the Casino. Mr. Shindell is an artist-pupil of Edith Gaudenzi of New York.

Geraldine Kress to Make New York Appearances

Geraldine Kress, seventeen-year-old violinist, will make the following appearances in New York in April: April 11, at the Waldorf-Astoria, with the National Opera Club of America; 13th, in the studio of Katherine

GERALDINE KRESS

Fique, in Brooklyn, N. Y.; and 26, at the Astor Hotel, with the Drama Comedy Club. Also during the week of April 22 she will appear in Washington, D. C., at the D. A. R. Convention. Miss Kress is a Buffalo, N. Y., girl, a pupil of Mrs. John Leonard Eckel, one of Buffalo's leading teachers of the violin.

Ivor Newton's February Activities

Ivor Newton fulfilled numerous engagements as accompanist during February. He played at the recital in Manchester of Elena Gerhardt; for Raya Garbousova at Wigmore Hall and in her program for the Tunbridge Wells Music Club. At a musical party in the Austrian Legation Mr. Newton was at the piano for Elisabeth Schumann and John Kentish, and also for the latter in Londonderry House. Mr. Newton appeared with Irene Eisinger, of the Glyndebourne Opera, in her recital at Aeolian Hall; and was accompanist for Elena Danielli at Londonderry House and Maria Basca in Aeolian Hall.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 13
Vladimir Horowitz, pianist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, April 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Monday, April 15
Beethoven Association, Town Hall (E)

Tuesday, April 16
Philadelphia Orchestra, Carnegie Hall (E)
Lily Pons, coloratura soprano, benefit, Metropolitan Opera House (E)

Wednesday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Thursday, April 18
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 19
Parsifal, Good Friday matinee, Metropolitan Opera House.

Saturday, April 20
Choir of First Congregational Church of Washington, D. C., Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Tuesday, April 23
Frank Bishop, pianist, Town Hall (E)

Wednesday, April 24
Roland Hayes, tenor, Carnegie Hall (E)

Thursday, April 25
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Keith Falkner, baritone, Town Hall (E)

Saturday, April 27
Bach-Handel Festival, Juilliard School (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 28
Philharmonic-Symphony Orchestra, last concert of season, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (E)

Monday, April 29
Jeno Swislowski, pianist, Town Hall (E)
Bach-Handel Festival, second series, Juilliard School (E)

Tuesday, April 30
National Orchestral Association, Carnegie Hall (E)

Studio Notes

MARCELLA GEON

A pupil of Marcella Geon of New York, ten-year-old Toby Schwartz, won an award at the final concert for children conducted by Ernest Schelling at Carnegie Hall on March 16. The prizes are bestowed on the children having the best note-books on the season's concerts. Toby also played at the recital given by the Aeolian Students Music League on March 23 at Aeolian Hall, New York.

William Sunderman, artist pupil of Miss Geon has been on tour with the Oxford Players.

ESTELLE LIEBLING

The following Liebling artists were soloists recently on commercial hours: Frieda Hemple — Manhattan Merry-Go-Round; Maria Jeritza—Ford, National Biscuit and Let's Dance programs; Göta Ljungberg—opening of WOR's new 50,000-watt station; Lily Pons sang several of Miss Liebling's arrangements on the Chesterfield program (Miss Pons is not a pupil of the Liebling studio, however); Jessica Dragonette has renewed her contract with the Cities Service Company; Kitty Carlisle—Rudy Valle program; Anne Jamison—Hollywood Hotel program; Lucy Monroe—Goodrich Tire program; Garfield Swift—Dill Tobacco program; Sue Read and Kathryn Lewis—Roxy's Castoria program; Claire Miller and Lucille Potter—Bisadol program and Chase & Sanborn program for twenty-six weeks.

Devora Nadworney, contralto, was the soloist on March 24 with the National Federation of Music Clubs over Station WJZ. The following artists appeared in a concert at the Pleiades Club on March 10; Josepha Chekova, Kathryn Lewis, Claire Miller, Yvonne Ravel, Frances Sebel, Julie Travers, Gladys Wheaton, Martha Wilkins, Nellilew Winger, Carylye Bennett, Ralph Blaine, Dominic Caruso, Frank Davenport and Garfield Swift. The Rainbow Trio, composed of Louise Sandor, Yvonne Ravel and Nellilew Winger, also was heard.

ETHEL GLENN HIER

Piano pupils of Ethel Glenn Hier were heard in a spring musicale at Steinway Hall, New York, on March 23. Dr. and Mrs. Edgar Stillman Kelley were guests of honor. A request number was Miss Hier's composition, theme and variations for two pianos, played by Ina Philman and Miss Hier. Music for two pianos by Dr. Stillman Kelley was performed by the composer and his wife.

The students listed were Bobbie Wise, Alex Prochazka, Jimmy Collins, Barbara Goodman, Ellen Adler, Bruce Allen, George Scott, Janice Bothers, Richard Weber, Ruth Kelley, Jean Williams, Jane Storms, Lois Knerr, Peggy Waller and Louise McDowell.

FRANCIS ROGERS

Helen Marshall, soprano, who has terminated six months of broadcasting for the Swift Packing Company over an NBC chain with Romberg and William Lyon Phelps, is appearing over the air during April and May with Al Jolson, this program being another NBC feature. Miss Marshall also sings the title rôle in Maria Malibran, the new American opera produced at the Juilliard School of Music, New York. Gean Greenwell, bass, is to sing the title part in Elijah with the Hartford (Conn.) Choral Society on May 8. Sigrid Gulbrandsen, soprano, and Margaret Preuss, mezzo-soprano, gave a joint recital at International House, New York, on March 31. All are pupils of Francis Rogers.

Musical Activities of Fred Patton

Besides his teaching activities at the Michigan State College, East Lansing, Fred Patton continues making concert appearances. A résumé of his engagements for the latter half of the season includes:

On January 9 he appeared in recital with the Lansing Matinee Musicale; January 24, was soloist with the Schubert Choir of Windsor, Ont., Can., in The Messiah; conducted the Michigan State College Glee Club in a concert at the college on January 31. February 11 found the baritone singing a recital for the Flint, Mich., St. Cecilia Society. On March 3 he conducted the Michigan State College Orchestra in a concert at Lansing, followed by another concert with the orchestra when the artist was soloist in Wagnerian excerpts. On March 19 he led a discussion group at North Central Music Educators' Conference in Indianapolis, Ind., on What Is the Probable Future of Opera in America? and was soloist in a concert after the conference. On April 7 he sang a performance of Bach's St. Mathew Passion in Grand Rapids, Mich. The Michigan State College Glee Club gave a concert on April 11 which the singer conducted. The following day he addressed the Michigan State Federation of Music Clubs Convention in Grand Rapids, on Church Music.

Mr. Patton will appear as soloist with the Chicago Symphony Orchestra in two performances of Bach's St. Mathew Passion on April 18 and 19. He conducts the College Glee Club again on April 25 in a radio program. He is to sing the St. Mathew Passion with the Reading, Pa., Choral Society on April 27 and on April 28, the Bach Mass in B minor. May 10 will find the singer appearing as soloist with the Grand Rapids (Mich.) Symphony Orchestra in Verdi's Requiem. On May 13 and 14 he directs the musical activities of the Rotary District Conference at Battle Creek, Mich.

He has been reëngaged for his second season as dean of the Bay View, Mich., Summer School.

One of his pupils, a contralto, Beatrice Brody, has been engaged as soloist in Detroit's largest church, the Metropolitan Methodist Episcopal Church.

League of Composers to Premier Five Works in Season's Closing Program

The New York premières of five contemporary works will be given by the League of Composers at the French Institute, New York, on April 15, the closing concert of their twelfth season. The new works are Die Serenaden by Paul Hindemith; six preludes for piano taken from a collection of twenty-four by Dmitri Shostakovitch; suite for oboe and piano by Walter Piston; five songs of Ernst Toch; and Ross Finney's violin sonata. The artists to appear are Mina Hager, Nadia Reisenberg, Gilbert Ross, Irene Jacobi, Gladys Burns, Mitya Stillman, Carlos Mullenix and Lucien Kirsch. Mr. Piston and Mr. Toch will be at the piano for their own works.

Press Comments

ANNE COURTNEY

Anne Courtney, pianist, artist-pupil of Carl Friedberg, recently was soloist with the Minneapolis Symphony Orchestra in the Tschaikowsky B flat minor piano concerto. The St. Paul Pioneer Press said: "Miss Courtney, who has always been refreshingly free from personal affectation, met the heavy exactions of the work without the faintest suggestion of exhibitionism, or anything, in fact, except concentration on the musical demands of the occasion, and the result was musicianly, authoritative, and enjoyable, all in superlative degree. An extremely enthusiastic audience obviously appreciated as much. The score had been prepared with fine technical thoroughness, and it also had been digested so completely that at this final performance there was perfect integration of the solo instrument with the orchestral whole, although not in any purely mechanical sense. It was beautiful, understanding, highly polished playing."

FLORENCE WYLDE

Florence Wylde, mezzo-soprano, artist-pupil of Max Altglass, took the rôle of Siebel in Faust with the San Carlo Opera Company in Seattle, Wash., on March 19. The Seattle Times spoke of "Florence Wylde, former Seattle girl, singing the entrancing Flower Song for her friends and getting her arms filled with flowers as a consequence." Seattle Post-Intelligence: "There was lyric charm, too, in the Flower Song, as Florence Wylde, who formerly made her home in Seattle, fluently interpreted it. Also, in her rôle of pathetic, jealous Siebel, she wore her costume well, her good looks intensifying the appeal of her singing. A voice of ingratiating quality, not powerful but pleasing, is possessed by Miss Wylde; and many flowers found their way over the footlights by way of tribute to her artistry."

The Seattle Star: "Visually, she was the most effective of the feminine principals, while her voice was marked by a notable sweetness of tone."

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Publications

Reviewed by R. M. Knerr

For Mixed Voices

The Resurrection and Ascension of Our Lord; an Easter Cantata, for soloists and four-part mixed chorus; with piano, organ or orchestra accompaniment; text complied from the Bible; music by A. Monestel.

A setting for mixed chorus and alto soloist of the hymn, Come See the Place Where Jesus Lay, opens this brief cantata. An instrumental interlude, At the Tomb, follows. The first part comprises The Resurrection, Jesus Appears to Mary, and Jesus Appears to the Disciples. Part II, after an instrumental prelude, pictures The Ascension. The words of Mary are sung by a soprano, those of Jesus by a bass, with one duet for these singers. Other solo parts are for tenor (Narrator, The Angel) and bass (Narrator). There are a three-part women's chorus and several four-part mixed choruses. A tuneful musical style, with solo assignments that are rewarding but not too difficult, marks this reverent and effective treatment of the subject. The performance time is about forty minutes. (Carl Fischer, Inc., New York.)

Alleluia! Easter anthem for mixed voices, *a cappella;* words by Charles Wesley; music by David Hugh Jones.

Blithe and stirring, with many excellently calculated harmonic effects, this setting of Wesley's familiar hymn, beginning "Sons of men and angels say," offers rich and musicianly material for an expert choir. It is dedicated to Dr. John Finley Williamson. (Carl Fischer, Inc., New York.)

Christ Our Passover; and **Sing Ye to the Lord;** motets for mixed chorus, *a cappella;* by Everett Titcomb.

Short motets for church festivals, with text drawn from the liturgy. "Let us keep the feast with the unleavened bread of sincerity" is the burden of the first, while the second hymns praise to the risen Lord. Both are simply and beautifully written for the four voices. (Carl Fischer, Inc., New York.)

My Saviour Dear, What Woe of Soul; chorale for four mixed voices, *a cappella;* by J. S. Bach, arranged and edited by Dr. M. N. Lundquist.

Superbly simple and moving, the organ-like harmonies of this Bach chorale offer a glorious vehicle for a choir which can sing with fervor and rich tone. It is the sort of music that remains a permanent part of a choral repertoire. (Willis Music Co., Cincinnati.)

We Do Worship Thee, O Christ; anthem for mixed voices, *a cappella;* music by Palestrina, arranged by Dr. M. N. Lundquist.

An extremely brief choral number, which utilizes a melody of broad and sustained quality from Palestrina (work not specified). It is richly sonorous and requires singers who can muster purity of tone, but is of the most simple description. (Willis Music Co., Cincinnati.)

Missa Brevis No. 6, in F minor, based upon chorales by J. S. Bach, adapted by Healey Willan, for chorus of mixed voices, *a cappella;* for Lent and general use.

The three sections of this extremely brief setting of portions of the Mass include a Kyrie, adapted to the chorale Hilf, Herr Jesu; Sanctus, utilizing the chorale Heilig, Heilig; and an Agnus Dei, appropriately set to O Lamm Gottes. The Kyrie has Latin text as well as English, the other sections only the latter. The superbly simple music for four-part mixed chorus is of the highest worth and not too exacting for a choir of efficient *a cappella* singers. There is an organ part for rehearsal. The whole work consists only of seven octavo pages. (Carl Fischer, Inc., New York.)

Ride On! Ride On in Majesty! anthem for four-part mixed chorus, with organ accompaniment; words by Henry H. Milman; music by Walter MacNutt.

A stirring and somewhat dramatic anthem for Palm Sunday. The words are an apostrophe to the Redeemer about to enter Jerusalem. The music is in triumphant march rhythm, growing to a crescendo on the words, "The Father on His sapphire throne expects His own anointed Son," after which there is a brief pianissimo passage for the voices alone and a final climax with the words "Then take, O God, Thy power and reign." Effectively devised and suitable for use in church services of the less strictly liturgical type. (Carl Fischer, Inc., New York.)

For Male Voices

Christ Went Up into the Hills; four-part sacred song for tenor solo and chorus of men's voices; words by Katherine Adams; music by Richard Hageman, arranged by Louis Victor Saar.

Hageman's reverent and dramatic song, well arranged by Mr. Saar, is especially suitable for use in the Lenten season. It has recently been re-issued both for male voices with tenor solo and for vocal duet (high and low voices) with piano. There are also settings for three-part women's chorus with soprano solo and four-part mixed chorus with soprano or tenor solo. A tasteful number which deserves the popularity it has won. (Carl Fischer, Inc., New York.)

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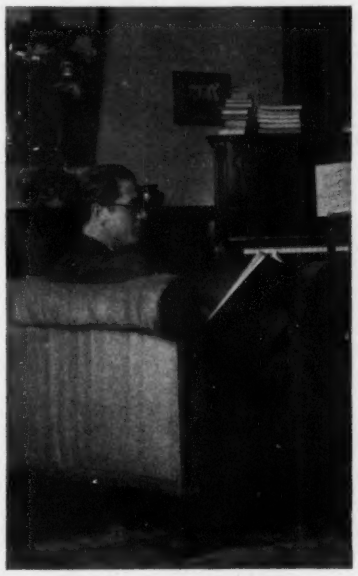
CHARLES WAKEFIELD CADMAN

(right) at Champaign, Ill., where his school operetta, South in Sonora, was given recently under the direction of Sol B. Cohen. The picture shows Mr. Cadman attending the music history class at the school, and with him are Mr. Cohen and Constance Eberhart, contralto of Mr. Cadman's Chicago Operatic Quartet which tours each year. For the past ten years, performances of Cadman operetta and choral works have been given in the schools of America. A new work of Mr. Cadman has been issued, called The House of Joy. It is written for treble voices.

THE MAYOR CONGRATULATES THE ARTISTS

at the Metropolitan Opera House during the All-American concert given April 2 for the benefit of the Club for Unemployed Girls of New York, charity of Mrs. Franklin D. Roosevelt and Mrs. William Randolph Hearst. Left to right, Ruth St. Denis, Mary Moore, Frank Chapman, Jr., Gladys Swarthout, Margaret Halstead, Mayor La Guardia, Cyrena Van Gordon and Helen Jepson. (© International News Photo.)



GEORGE COMPTON,

voice pedagogue and tenor soloist of St. Luke's Chapel, New York, was featured in the seventh annual recital of liturgical and secular music given in February by the choir of St. Luke's Chapel, Trinity Parish, assisted by the Greenwich House Music School String Orchestra. Mr. Compton sang the aria Cielo e mar from Ponchielli's La Gioconda.

JOSEF HOFMANN

on tour finds time to show his wife a few of his fingerings and pedal effects. Mrs. Hofmann is an excellent pianist herself, pupil of her husband and the late Alexander Lambert. (Photo-Star.)

MARGARET and
FREDERICK V. SITTIG,

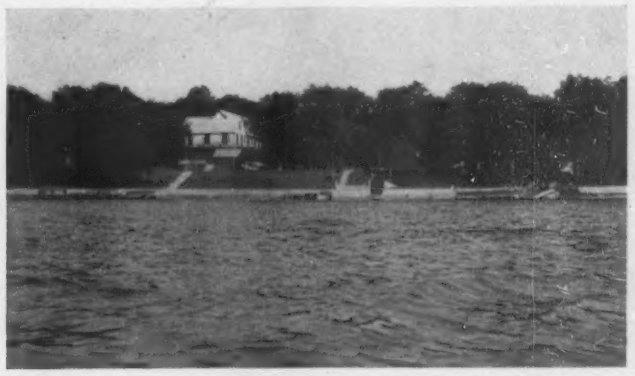
violinist and pianist, at Palm Beach, Fla. The father and daughter returned recently from a Southern concert tour. Miss Sittig gave recitals in Daytona Beach, Highland Park, Sebring, Mountain Lake, Jupiter Island and other places. Edgar H. Sittig, cellist, joined his father and sister for a trio concert at Palm Beach. Five return engagements are booked for 1935-36.

FLORENCE WYLDE,

mezzo-soprano, artist-pupil of Max Altglass, Metropolitan tenor and teacher of Maria Müller, appeared with the San Carlo Opera Company in Seattle, Wash., as Siebel in Faust. Miss Wylde has been studying exclusively with Mr. Altglass for the past three years. (Photo © Elzin Studio.)

DAN GRIDLEY,

tenor, will be a soloist in the St. John Passion of Bach on April 19 and 20 with the Boston Symphony Orchestra. May 1 and 2, he is to participate in a two-day festival in Sunbury, Pa., singing in Bach's Christmas Oratorio and the Verdi Requiem. Mr. Gridley will sing at the Bethlehem Bach Festival on May 17 and 18, when he is to be featured in the St. Matthew Passion and the B minor Mass.



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on Fox Lake, Ill., a resort for musicians, instituted by Harriet R. Bellman, inventor of Musical Playing Cards, will open on May 30.

(See Inside Front Cover for Additional News Pictures)

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